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VOLUME IV.

CONTAINING

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OF

VOLUME FOURTH.

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MEMOIRS

Of the Extraordinary

Life, Works, and Diſcoveries

OF

MARTINUS SCRIBLERUS.

INTRODUCTION

To the READER.

IN the Reign of Queen ANNE (which, notwithſtanding thoſe happy Times which ſucceeded, every Engliſhman may remember) thou may'ſt poſſibly, gentle Reader, have ſeen a certain venerable Perſon who frequented the outſide of the Palace of St James's, and who, by the Gravity of his Deportment and Habit, was generally taken for a decay'd Gentleman of Spain. His ſtature was tall, his viſage long, his complexion olive, his brows were black and even, his eyes hollow yet piercing, his noſe inclined to aquiline, his beard neglected and mix'd with grey: All this contributed to ſpread a ſolemn Melancholy over his countenance. Pythagoras was not more ſilent, Pyrrho more motionleſs, nor Zeno more auſtere. His Wig was as black and ſmooth as the plumes of a Raven, and hung as ſtrait as the hair of a River God riſing from the water. His cloak ſo compleatly covered his whole perſon, that whether or no he had any other cloaths (much leſs any linnen) under it, I ſhall not ſay; but his ſword appeared a full yard

behind him, and his manner of wearing it was ſo ſtiff, that it ſeemed grown to his Thigh. His whole figure was ſo utterly unlike any thing of this world, that it was not natural for any man to aſk him a queſtion without bleſſing himſelf firſt. Thoſe who never ſaw a *Jeſuite*, took him for one, and others believed him ſome *High Prieſt of the Jews*.

But under this macerated form was concealed a Mind replete with Science, burning with a zeal of benefiting his fellow-creatures, and filled with an honeſt conſcious Pride, mixed with a ſcorn of doing, or ſuffering the leaſt thing beneath the dignity of a Philoſopher. Accordingly he had a ſoul that would not let him accept of any offers of Charity, at the ſame time that his body ſeemed but too much to require it. His lodging was in a ſmall chamber up four pair of ſtairs, where he regularly paid for what he had when he eat or drank: and he was often obſerved wholly to abſtain from both. He declined ſpeaking to any one, except the Queen, or her firſt Miniſter, to whom he attempted to make ſome applications: but his real buſineſs or intentions were utterly unknown to all men. Thus much is certain, that he was obnoxious to the Queen's Miniſtry; who, either out Jealouſy or Envy, had him ſpirited away, and carried abroad as a dangerous perſon, without any regard to the known Laws of the Kingdom.

One day, as this Gentleman was walking about dinner-time alone in the Mall, it happened that a Manuſcript dropt from under his cloak, which my ſervant pick'd up, and brought to me. It was written in the Latin tongue, and contained many moſt profound ſecrets, in an unuſual turn of reaſoning and ſtyle. The firſt leaf was inſcribed with theſe words, *Codicillus, ſeu Liber Memorialis, Martini Scribleri.* The Book was of ſo wonderful a nature, that it is incredible what a deſire I conceived that moment to be acquainted with the Author, who I clearly perceived was ſome great Philoſopher in diſguiſe. I ſeveral times endeavoured to ſpeak to him, which he as often induſtriouſly avoided. At length I found an opportunity (as he ſtood under the Piazza by the Dancing-room in St James's) to acquaint him in the Latin tongue, that his Manuſcript was fallen into my hands; and ſaying this, I preſented it to him, with great encomiums on the learned Author. Hereupon he took me aſide, ſurvey'd me over with a fixed attention, and opening the claſps of the Parchment cover, ſpoke (to my great ſurpriſe) in Engliſh, as follows;

"Courteous ſtranger, whoever thou art, I em-
"brace thee as my beſt friend; for either the Stars
"and my Art are deceitful, or the deſtined time is
"come which is to manifeſt Martinus Scriblerus to

" the world, and thou the perſon choſen by fate for " this taſk. What thou ſeeſt in me, is a body ex- " hauſted by the labours of the mind. I have found " in Dame Nature not indeed an unkind, but a " very coy Miſtreſs: Watchful nights, anxious days, " ſlender meals, and endleſs labours, muſt be the lot " of all who purſue her, through her labyrinths and " mæanders. My firſt vital air I drew in this iſland " (a ſoil fruitful of Philoſophers) but my complexion " is become aduſt, and my body arid, by viſiting " lands (as the poet has it) *alio ſub ſole calentes.* I " have, through my whole life, paſſed under ſeveral " diſguiſes and unknown names, to ſkreen myſelf " from the envy and malice which mankind expreſs " againſt thoſe who are poſſeſſed of the *Arcanum* " *Magnum.* But at preſent I am forced to take Sanc- " tuary in the Britiſh court, to avoid the Revenge " of a cruel Spaniard, who has purſued me almoſt " through the whole terraqueous globe. Being about " four years ago in the City of Madrid, in queſt of " natural knowledge, I was informed of a Lady who " was marked with a Pomegranate upon the in- " ſide of her right Thigh, which bloſſom'd, and, as " it were, ſeem'd to ripen in the due ſeaſon. Forth- " with was I poſſeſſed with an inſatiable curioſity to " view this wonderful Phænomenon. I felt the ar- " dour of my paſſion increaſe as the ſeaſon advan- " ced, till, in the month of July, I could no longer

" contain. I bribed her Duenna, was admitted to " the Bath, ſaw her undreſs'd, and the wonder diſ- " played. This was ſoon after diſcovered by the " huſband, who finding ſome letters I had writ to " the Duenna, containing expreſſions of a doubtful " meaning, ſuſpected me of a crime moſt alien from " the Purity of my Thoughts. Incontinently I left " Madrid by the advice of Friends, have been pur- " ſued, dogged, and way-laid through ſeveral na- " tions, and even now ſcarce think myſelf ſecure " within the ſacred walls of this Palace. It has " been my good fortune to have ſeen all the grand " Phænomena of Nature, excepting an Earthquake, " which I waited for in Naples three years in vain; " and now by means of ſome Britiſh Ship (whoſe " Colours no Spaniard dare approach [a]) I impa- " tiently expect a ſafe paſſage to Jamaica, for that " benefit. To thee, my Friend, whom Fate has mar- " ked for my Hiſtoriographer, I leave theſe my Com- " mentaries, and others of my works. No more—be " faithful and impartial."

He ſoon after performed his promiſe, and left me the Commentaries, giving me alſo further lights by many Conferences; when he was unfortunately ſnatch- ed away (as I before related) by the jealouſy of the Queen's Miniſtry.

a This marks the time when the Introduction was written.

Tho' I was thus to my eternal grief deprived of his converſation, he for ſome years continued his Correſpondence, and communicated to me many of his Projects for the benefit of mankind. He ſent me ſome of his Writings, and recommended to my care the recovery of others, ſtraggling about the world, and aſſumed by other men. The laſt time I heard from him was on occaſion of his Strictures on the Dunciad: ſince, when ſeveral years being elapſed, I have reaſon to believe this excellent perſon is either dead, or carried by his vehement thirſt of knowledge into ſome remote, or perhaps undiſcovered Region of the world. In either caſe, I think it a debt no longer to be delayed, to reveal what I know of this Prodigy of Science, and to give the hiſtory of his life, and of his extenſive merits to mankind; in which I dare promiſe the Reader, that, whenever he begins to think any one Chapter dull, the ſtyle will be immediately changed in the next.

MEMOIRS

OF

MARTINUS SCRIBLERUS.

BOOK I. CHAP I.

Of the Parentage and Family of Scriblerus, how he was begot, what care was taken of him before he was born, and what Prodigies attended his birth.

IN the City of Munſter in Germany, lived a grave and learned Gentleman, by Profeſſion an Antiquary; who, among all his invaluable Curioſities, eſteemed none more highly, than a Skin of the true Pergamenian Parchment, which hung at the upper-end of his hall. On this was curiouſly traced the ancient Pedigree of the *Scribleri*, with all their Allian-

ces and collateral Relations (among which were reckoned Albertus Magnus, Paracelſus Bombaſtus, and the famous Scaligers, in old time, Princes of Verona) and deduced even from the times of the Elder Pliny to Cornelius Scriblerus; for ſuch was the name of this venerable Perſonage; whoſe glory it was, that, by the ſingular virtue of the Women, not one had a head of a different Caſt from his family.

His wife was a Lady of ſingular beauty, whom not for that reaſon only he eſpouſed, but becauſe ſhe was undoubted daughter either of the great Scriverius, or of Gaſper Barthius. It happened, on a time the ſaid Gaſper made a viſit to Scriverius at Harlem, taking with him a comely Lady of his acquaintance, who was ſkilful in the Greek Tongue, of whom the learned Scriverius became ſo enamoured, as to inebriate his friend, and be familiar with his Miſtreſs. I am not ignorant of what [a] Columeſius affirms, that the learned Barthius was not ſo overtaken, but he perceived it; and in Revenge ſuffered this unfortunate Gentlewoman to be drowned in the Rhine at return. But Mrs Scriblerus (the iſſue of that Amour) was a living proof of the falſhood of this Report. Dr Cornelius was farther induced to his marriage, from the certain information that the aforeſaid Lady, the mother of his wife, was related to Cardan on the father's ſide, and to Al-

a Columeſius relates this from Iſaac Voſſius, in his Opuſcul. p. 102.

drovandus on the mother's: Beſides which, her Anceſtors had been profeſſors of Phyſick, Aſtrology, or Chemiſtry, in German Univerſities, from generation to generation.

With this fair Gentlewoman had our Doctor lived in a comfortable Union for about ten years: But this our ſober and orderly pair, without any natural infirmity, and with a conſtant and frequent compliance to the chief duty of conjugal life, were yet unhappy, in that Heaven had not bleſſed them with any iſſue. This was the utmoſt grief to the good man; eſpecially conſidering what exact Precautions and Methods he had uſed to procure that Bleſſing: for he never had cohabitation with his ſpouſe, but he pondered on the Rules of the Ancients, for the generation of Children of Wit. He ordered his diet according to the preſcription of Galen, confining himſelf and his wife, for almoſt the whole firſt year, to [b] Goat's Milk and Honey. It unfortunately befel her, when ſhe was about four months gone with child, to long for ſomewhat, which that author inveighs againſt, as prejudicial to the underſtanding of the infant. This her huſband thought fit to deny her, affirming, it was better to be childleſs, than to become the Parent of a Fool. His wife miſcarried; but as the Abortion proved only a female Fœtus, he come-

b Galen. Lib. de Cibis boni et mali ſucc. cap. 3.

forted himſelf, that, had it arrived to perfection, it would not have anſwered his account; his heart being wholly fixed upon the learned Sex. However, he diſdained not to treaſure up the Embryo in a Vial, among the curioſities of his family.

Having diſcovered that Galen's preſcription could not determine the ſex, he forthwith betook himſelf to Ariſtotle. Accordingly, he witheld the nuptial embrace when the wind was in any point of the South; this [c] Author aſſerting that the groſſneſs and moiſture of the ſoutherly winds occaſion the procreation of females, and not of males. But he redoubled his diligence when the wind was at Weſt, a wind on which that great philoſopher beſtowed the Encomiums of fatner of the earth, Breath of the Elyſian Fields, and other glorious Elogies. For our learned man was clearly of opinion, that the Semina out of which Animals are produced, are Animalcula ready formed, and received in with the Air. [d]

Under theſe regulations, his wife, to his unexpreſſible joy, grew pregnant a ſecond time; and (what was no ſmall addition to his happineſs) he juſt then came to the poſſeſſion of a conſiderable Eſtate by the death of her Uncle, a wealthy Jew, who reſided at London. This made it neceſſary for him to take a Journey to England; nor would

c Ariſt. xiv. Sect. Prob. 5.

Religion of nat. § v. par. 15.

the care of his poſterity let him ſuffer his Wife to remain behind him. During the voyage, he was perpetually taken up on the one hand how to employ his great Riches, and on the other, how to educate his Child. He had already determined to ſet apart ſeveral annual Sums, for the recovery of *Manuſcripts*, the effoſſion of *Coins*, the procuring of *Mummies*; and for all thoſe curious diſcoveries by which he hoped to become (as himſelf was wont to ſay) a ſecond *Peireſkius*. He had already chalked out all poſſible ſchemes for the improvement of a male child, yet was ſo far prepared for the worſt that could happen, that before the nine months were expired, he had compoſed two Treatiſes of Education; the one he called, *A Daughter's Mirrour*, and the other *A Son's Monitor*.

This is all we can find relating to Martinus, while he was in his mother's womb, excepting that he was entertained there with a concert of Muſick once in twenty four hours, according to the cuſtom of the Magi: and that on a [e] particular day, he was obſerved to leap and kick exceedingly, which was on the firſt of April, the birth day of the great *Baſilius Valentinus*.

The truth of this, and every preceding Fact, may be depended upon, being taken literally from

e Ramſey's Cyrus.

the Memoirs. But I muſt be ſo ingenuous as to own, that the Accounts are not ſo certain of the exact time and place of his birth. As to the firſt, he had the common frailty of old men, to conceal his age: as to the ſecond, I only remember to have heard him ſay, that he firſt ſaw the light in St Giles's Pariſh. But in the inveſtigation of this point, Fortune hath favoured our diligence. For one day as I was paſſing by the *Seven Dials*, I overheard a diſpute concerning the place of Nativity of a great Aſtrologer, which each man alledged to have been in his own ſtreet. The circumſtances of the time, and the deſcription of the perſon, made me imagine it might be that univerſal Genius whoſe life I am writing. I returned home, and having maturely conſidered their ſeveral arguments, which I found to be of equal weight, I quieted my curioſity with this natural concluſion, that he was born in ſome point common to all the ſeven ſtreets; which muſt be that on which the column is now erected. And it is with infinite pleaſure that I ſince find my Conjecture confirmed, by the following paſſage in the Codicil to Mr Neal's Will.

I *appoint my Executors to engrave the following Inſcription on the Column in the Centre of the ſeven ſtreets which I erected.*

LOC. NAT. INCLVT. PHILOS. MAR. SCR.

But Mr Neal's Order was never performed, becauſe the Executors durſt not adminiſter.

Nor was the Birth of this great man unattended with Prodigies: He himſelf has often told me, that on the night before he was born, Mrs Scriblerus dream'd ſhe was brought to bed of a huge *Ink-horn*, out of which iſſued ſeveral large ſtreams of Ink, as it had been a fountain. This dream was by her huſband thought to ſignify, that the child ſhould prove a very voluminous Writer. Likewiſe a [f] *Crab-tree* that had been hitherto barren, appeared on a ſudden laden with a vaſt quantity of Crabs: This ſign alſo the old gentleman imagined to be a prognoſtic of the acuteneſs of his Wit. A great ſwarm of [g] *Waſps*, played round his cradle without hurting him, but were very troubleſome to all in the room beſides: This ſeemed a certain preſage of the effects of his Satire. A Dunghill was ſeen, within the ſpace of one night, to be covered all over with *Muſhrooms*: This ſome interpreted to promiſe the infant great fertility of fancy, but no long duration to his works; but the Father was of another opinion.

But what was of all moſt wonderful, was a thing that ſeemed a monſtruous *Fowl*, which juſt then dropt through the ſky-light, near his wife's apartment. It had a large body, two little diſproportioned wings, a prodigious tail, but no head. As its colour was

[f] Virgil's Laurel. Donat. [g] Plato, Lucan, etc.

white, he took it at firſt ſight for a Swan, and was concluding his ſon ſhould be a Poet: but on a nearer view, he perceived it to be ſpeckled with black, in the form of letters; and that it was indeed a Paper-kite which had broke its leaſh by the impetuoſity of the wind. His back was armed with the Art Military, his belly was filled with Phyſick, his wings were the wings of Quarles and Withers, the ſeveral Nodes of his voluminous tail were diverſified with ſeveral branches of Science; where the Doctor beheld, with great joy, a knot of Logick, a knot of Metaphyſick, a knot of Caſuiſtry, a knot of polemical Divinity, and a knot of common Law, with a *Lanthorn of Jacob Behmen*.

There went a report in the family, that as ſoon as he was born, he uttered the voice of nine ſeveral animals: he cry'd like a Calf, bleated like a Sheep, chatter'd like a Mag-pye, grunted like a Hog, neighed like a Foal, croaked like a Raven, mewed like a Cat, gabbled like a Gooſe, and bray'd like an Aſs. And the next morning he was found playing in his bed with two Owls which came down the chimney. His Father greatly rejoiced at all theſe ſigns, which betokened the variety of his Eloquence and the extent of his Learning; but he was more particularly pleaſed with the laſt, as it nearly reſembled what happened at the birth of Homer [h].

h Vid. Euſtath. in Odyſſ. l. xii. ex Alex. Paphio, et Leo. Allat. de patr. Hom. pag. 45.

CHAP. II.

The Speech of Cornelius over his Son, at the Hour of his Birth.

NO ſooner was the cry of the Infant heard, but the old gentleman ruſhed into the room, and ſnatching it in his Arms, examined every limb with attention. He was infinitely pleaſed to find, that the child had the Wart of Cicero, the wry neck of Alexander, knots upon his legs like Marius, and one of them ſhorter than the other like Ageſilaus. The good Cornelius alſo hoped he would come to ſtammer like Demoſthenes, in order to be as eloquent; and in time arrive at many other defects of famous men. He held the child ſo long, that the Midwife, grown out of all patience, ſnatched it from his arms in order to ſwaddle it. "Swaddle "him! (quoth he) far be it from me to ſubmit to "ſuch a pernicious Cuſtom! Is not my ſon a Man! "and is not Man the Lord of the univerſe? Is it "thus you uſe this Monarch at his firſt arrival in "his dominions, to manacle and ſhakle him hand "and foot? Is this what you call to be free-born? "If you have no regard to his natural Liberty, at

"leaſt have ſome to his natural Faculties. Behold "with what agility he ſpreadeth his Toes, and "moveth them with as great variety as his Fin- "gers! a power which, in the ſmall circle of a "year may be totally aboliſhed, by the enormous "confinement of ſhoes and ſtockings. His Ears "(which other animals turn with great advantage "towards the ſonorous object) may, by the mini- "ſtry of ſome accurſed Nurſe, for ever lye flat and "immoveable. Not ſo the Ancients, they could "move them at pleaſure, and accordingly are often "deſcribed *arrectis auribus*." "What a devil (quoth "the Midwife) would you have your ſon move his "Ears like a Drill?" "Yes, fool (ſaid he) why "ſhould he not have the perfection of a Drill, or "of any other animal?" Mrs Scriblerus, who lay all this while fretting at her huſband's diſcourſe, at laſt broke out to this Purpoſe. "My dear, I "have had many diſputes with you upon this ſub- "ject before I was a month gone: We have but "one child, and cannot afford to throw him away "upon experiments. I'll have my boy bred up like "other gentlemen, at home, and always under my "own eye." All the Goſſips with one voice, cried, Ay, ay; but Cornelius broke out in this manner, "What, bred at home! Have I taken all this pains "for a creature that is to live the inglorious life of "a Cabbage, to ſuck the nutritious juices from the "ſpot where he was firſt planted! No; to peram-

" bulate this terraqueous Globe, is too ſmall a
" Range; were it permitted, he ſhould at leaſt make
" the Tour of the whole ſyſtem of the Sun. Let
" other Mortals pore upon Maps, and ſwallow the
" legends of lying travellers; the ſon of Cornelius
" ſhall make his own Legs his Compaſſes; with
" thoſe he ſhall meaſure Continents, Iſlands, Capes,
" Bays, Streights, and Iſthmus's: He ſhall himſelf
" take the altitude of the higheſt mountains, from
" the peak of Derby to the peak of Teneriff; when
" he has viſited the top of Taurus, Imaus, Caucaſus,
" and the famous Ararat, where Noah's Ark firſt
" moor'd, he may take a ſlight view of the ſnowy
" Riphæans; nor would I have him neglect Athos
" and Olympus, renowned for poetical fictions.
" Thoſe that vomit fire will deſerve a more parti-
" cular attention: I will therefore have him obſerve
" with great care Veſuvius, Ætna, the burning
" mountain of Java, but chiefly Hecla the greateſt
" rarity in the Northern Regions. Then he may
" likewiſe contemplate the wonders of the Mephi-
" tick cave. When he has dived into the bowels
" of the earth, and ſurveyed the works of Nature
" under ground, and inſtructed himſelf fully in
" the nature of Volcanoes, Earthquakes, Thunders,
" Tempeſts and Hurricanes, I hope he will bleſs
" the world with a more exact ſurvey of the deſerts
" of Arabia and Tartary, than as yet we are able
" to obtain: Then will I have him croſs the ſeven

" Gulphs, meaſure the currents in the fifteen famous " Streights, and ſearch for thoſe fountains of freſh " water, that are at the bottom of the Ocean.———

—At theſe laſt words Mrs Scriblerus fell into a trembling; the deſcription of this terrible Scene made too violent an impreſſion upon a woman in her condition, and threw her into a ſtrong Hyſteric-fit; which might have proved dangerous, if Cornelius had not been puſhed out of the room by the united force of the women.

CHAP. III.

Shewing what befel the Doctor's Son and his Shield, on the Day of the Chriſt'ning.

THE day of the Chriſt'ning being come, and the houſe filled with Goſſips, the Levity of whoſe Converſation ſuited but ill with the Gravity of Dr Cornelius, he caſt about how to paſs this day more agreeably to his Character; that is to ſay, not without ſome *Profitable Conference*, nor wholly without obſervance of ſome *Ancient Cuſtom*.

He remembered to have read in Theocritus, that the Cradle of Hercules was a Shield: and being poſſeſs'd of an antique *Buckler*, which he held as a moſt ineſtimable Relick, he determined to have the infant laid therein, and in that manner brought into the Study, to be ſhown to certain learned men of his acquaintance.

The regard he had for this Shield, had cauſed him

formerly to compile a Diſſertation concerning it [1], proving from the ſeveral properties, and particularly the colour of the Ruſt, the exact chronology thereof.

With this treatiſe, and a moderate ſupper, he propoſed to entertain his Gueſts; tho' he had alſo another deſign, to have their aſſiſtance in the calculation of his Son's *Nativity*.

He therefore took the Buckler out of a Caſe (in which he always kept it, leſt it might contract any modern Ruſt) and intruſted it to his Houſe-maid, with orders that when company was come ſhe ſhould lay the child carefully in it, covered with a mantle of blue Sattin.

The Gueſts were no ſooner ſeated, but they entered into a warm Debate about the *Triclinium* and the manner of *Decubitus* of the Ancients, which Cornelius broke off in this manner:

'This day, my friends, I purpoſe to exhibit my ſon 'before you; a Child not wholly unworthy of in-'ſpection, as he is deſcended from a Race of Virtuoſi. 'Let the Phiſiognomiſts examine his Features; let the 'Chirographiſts behold his Palm; but above all, let 'us conſult for the calculation of his Nativity. To

[1] See the Diſſertation on Woodward's Shield.

'this end, as the child is not vulgar, I will not present 'him unto you in a vulgar manner. He shall be cradled in my Ancient Shield, so famous through the Universities of Europe. You all know how I purchased that invaluable piece of Antiquity at the great (though indeed inadequate) expence of all the Plate of our family, how happily I carried it off, and how triumphantly I transported it hither, to the inexpressible grief of all Germany. Happy in every circumstance, but that it broke the heart of the great Melchior Insipidus!'

Here he stopped his Speech, upon sight of the Maid, who entered the room with the Child: He took it in his arms and proceeded:

'Behold then my Child, but first behold the Shield: 'Behold this Rust,—or rather let me call it this precious Ærugo,—behold this beautiful varnish of Time,— 'this venerable Verdure of so many ages—

In speaking these words, he slowly lifted up the Mantle, which covered it, inch by inch; but at every inch he uncovered, his cheeks grew paler, his hands trembled, his nerves failed, till on sight of the whole, the Tremor became universal: The Shield and the infant both dropt to the ground, and he had only strength enough to cry out, "O God! my Shield, my "Shield!"

The truth was, the Maid (extremely concern'd for the reputation of her own cleanlineſs, and her young maſter's honour) had ſcoured it as clean as her Andirons [k].

Cornelius ſunk back on a chair, the Gueſts ſtood aſtoniſhed, the Infant ſquaul'd, the maid ran in, ſnatch'd it up again in her arms, flew into her miſtreſs's room, and told what had happen'd. Down ſtairs in an inſtant hurried all the Goſſips, where they found the Doctor in a Trance: Hungary water, Hartſhorn, and the confuſed noiſe of ſhrill voices, at length awaken'd him: when opening his eyes, he ſaw the Shield in the hands of the Houſe-maid. 'O Woman! Woman! he cry'd (and 'ſnatched it violently from her) was it to thy ignorance 'that this Relick owes its ruin? Where, where is the 'beautiful Cruſt that covered thee ſo long? where thoſe 'Traces of Time, and *Fingers* as it were of Antiquity? 'Where all thoſe beautiful obſcurities, the cauſe of much 'delightful diſputation, where doubt and curioſity went 'hand in hand, and eternally exerciſed the ſpeculations 'of the learned? All this the rude Touch of an ignorant 'Woman hath done away? The *curious Prominence* 'at the belly of that figure, which ſome taking for the '*Cuſpis* of a ſword, denominated a Roman Soldier; o-'thers accounting the *Inſignia Virilia*, pronounced to

k Poor Vadius, long with learned ſpleen devour'd,
Can taſte no pleaſure ſince his Shield was ſcour'd.

'be one of the *Dii Termini*; behold ſhe hath cleaned it 'in like ſhameful ſort, and ſhewn to be the head of a 'Nail. O my Shield! my Shield! well may I ſay with 'Horace, *non bene relicta Parmula.*

The Goſſips, not at all inquiring into the cauſe of his ſorrow, only aſked if the Child had no hurt? and cry'd 'Come, come, all is well; what has the Woman done 'but her duty? a tight cleanly wench I warrant her; 'what a ſtir a man makes about a *Baſon*, that an hour 'ago, before this labour was beſtowed upon it, a Coun-'try Barber would not have hung at his ſhop-door. A '*Baſon!* (cry'd another) no ſuch matter, 'tis nothing 'but a paultry old *Sconce*, with the nozzle broke off.' The learned Gentlemen, who till now had ſtood ſpeechleſs, hereupon looking narrowly on the Shield, declared their Aſſent to this latter opinion; and deſired Cornelius to be comforted, aſſuring him it was a *Sconce*, and no other. But this, inſtead of comforting, threw the Doctor into ſuch a violent Fit of Paſſion, that he was carried off groaning and ſpeechleſs to bed; where being quite ſpent, he fell into a kind of ſlumber.

CHAP. IV

Of the Suction and Nutrition of the Great Scriblerus in his Infancy, and of the first Rudiments of his Learning.

AS soon as Cornelius awaked, he raised himself on his elbow, and casting his eye on Mrs Scriblerus, spoke as follows. 'Wisely was it said by Homer, 'that in the Cellar of Jupiter are two barrels, the one 'of good, the other of evil, which he never bestows on 'mortals separately, but constantly mingles them toge- 'ther. Thus at the same time hath Heav'n blessed 'me with the birth of a Son, and afflicted me with the 'scouring of my Shield. Yet let us not repine at his 'Dispensations, who gives and who takes away; but 'rather join in prayer, that the Rust of Antiquity 'which he hath been pleased to take from my Shield, 'may be added to my Son; and that so much of it, 'as it is my purpose he shall contract in his Education, 'may never be destroyed by any modern polish- 'ing.'

He could no longer bear the sight of the Shield, but ordered it should be removed for ever from his eyes.

It was not long after purchas'd by Dr Woodward, who, by the assistance of Mr Kemp, incrusted it with a new Rust, and is the same whereof a Cut hath been engraved, and exhibited to the great Contentation of the learned.

Cornelius now began to regulate the Suction of his child. Seldom did there pass a day without disputes between him and the Mother, or the Nurse, concerning the nature of Aliment. The poor Woman never dined but he denied her some dish or other, which he judged prejudicial to her milk. One day she had a longing desire to a piece of beef, and as she stretched her hand towards it, the old Gentleman drew it away, and spoke to this effect. "Hadst thou read the Ancients, O Nurse, thou "would'st prefer the welfare of the Infant which "thou nourishest, to the indulging of an irregular "and voracious Appetite. Beef, it is true, may "confer a Robustness on the limbs of my son, but "will hebetate and clog his Intellectuals." While he spoke this, the Nurse looked upon him with much anger, and now and then cast a wishful eye upon the Beef.—"Passion, (continued the Doctor, "still holding the dish) throws the mind into too "violent a fermentation; it is a kind of fever of "the soul, or, as Horace expresses it, *a short Madness*. Consider, Woman, that this day's Suction

" of my ſon may cauſe him to imbibe many ungo-
" vernable Paſſions, and in a manner ſpoil him for
" the temper of a Philoſopher. Romulus by ſuck-
" ing a Wolf became of a fierce and ſavage diſpo-
" ſition; and were I to breed ſome Ottoman Em-
" peror, or Founder of a Military Commonwealth,
" perhaps I might indulge thee in this carnivorous
" Appetite."—What, interrupted the Nurſe, Beef
ſpoil the underſtanding? that's fine indeed—how
then could our Parſon preach as he does upon Beef,
and Pudding too, if you go to that? Don't tell me
of your Ancients, had not you almoſt killed the
poor babe with a diſh of Dæmonial black Broth?—
" Lacedemonian black Broth, thou would'ſt ſay,
" (replied Cornelius) but I cannot allow the ſurfeit
" to have been occaſioned by that diet, ſince it was
" recommended by the Divine Lycurgus. No,
" Nurſe, thou muſt certainly have eaten ſome meats
" of ill Digeſtion the day before, and that was the
" real cauſe of his diſorder. Conſider, Woman,
" the different Temperaments of different Nations:
" What makes the Engliſh Phlegmatick and me-
" lancholy, but Beef? what renders the Welſh ſo
" hot and cholerick, but Cheeſe and Leeks? the
" French derive their levity from their Soups, Frogs,
" and Muſhrooms: I would not let my ſon dine
" like an Italian, leſt like an Italian he ſhould be
" jealous and revengeful: The warm and ſolid diet
" of Spain may be more beneficial, as it might en-

"due him with a profound Gravity, but at the "ſame time he might ſuck in with their food their "intolerable Vice of Pride. Therefore, Nurſe, in "ſhort, I hold it requiſite to deny you at preſent, "not only Beef, but likewiſe whatſoever any of "thoſe Nations eat." During this ſpeech, the Nurſe remained pouting and marking the plate with the knife, nor would ſhe touch a bit during the whole dinner. This the old Gentleman obſerving, ordered that the Child, to avoid the riſque of imbibing ill humours, ſhould be kept from her breaſt all that day, and to be fed with Butter mixed with Honey, according to a Preſcription he had met with ſomewhere in Euſtathius upon Homer. This indeed gave the Child a great looſeneſs; but he was not concerned at it, in the opinion, that whatever harm it might do his body, would be amply recompenſed by the improvements of his underſtanding. But from thenceforth he inſiſted every day upon a particular Diet to be obſerved by the Nurſe; under which having been long uneaſy, ſhe at laſt parted from the family, on his ordering her for dinner the *Paps* of a *Sow* with Pig; taking it as the higheſt indignity, and a direct inſult upon her Sex and Calling.

Four years of young Martin's life paſſed away in ſquabbles of this nature. Mrs Scriblerus conſidered it was now time to inſtruct him in the fundamentals of Religion, and to that end took no ſmall pains

in teaching him his *Catechiſm*. But Cornelius looked upon this as a tedious way of Inſtruction, and therefore employed his head to find out more pleaſing methods, the better to induce him to be fond of learning. He would frequently carry him to the *Puppet-ſhow*, of the Creation of the world, where the Child with exceeding delight gained a notion of the Hiſtory of the Bible. His firſt rudiments in prophane hiſtory were acquired by ſeeing of *Raree-ſhows*, where he was brought acquainted with all the Princes of Europe. In ſhort, the old Gentleman ſo contrived it, to make every thing contribute to the improvement of his knowledge, even to his very Dreſs. He invented for him a Geographical ſuit of cloaths, which might give him ſome hints of that Science, and likewiſe ſome knowledge of the Commerce of different Nations. He had a French Hat with an African Feather, Holland Shirts and Flanders Lace, Engliſh Cloth lined with Indian Silk, his Gloves were Italian, and his ſhoes were Spaniſh: He was made to obſerve this, and daily catechis'd thereupon, which his father was wont to call "Travelling at home." He never gave him a Fig or an Orange but he obliged him to give an account from what Country it came. In Natural hiſtory he was much aſſiſted by his Curioſity in *Sign-poſts*, in ſo much that he hath often confeſſed he owed to them the knowledge of many Creatures which he never found ſince in any Author, ſuch as White

Lions, Golden Dragons, &c. He once thought the ſame of Green Men, but had ſince found them mentioned by Kercherus, and verified in the Hiſtory of William of Newbury [l].

His diſpoſition to the Mathematicks was diſcovered very early, by his drawing [m] parallel lines on his bread and butter, and interſecting them at equal Angles, ſo as to form the whole Superficies into Squares. But in the midſt of all theſe improvements, a ſtop was put to his learning the *Alphabet*, nor would he let him proceed to Letter D, till he could truly and diſtinctly pronounce C in the ancient manner; at which the Child unhappily boggled for near three months. He was alſo obliged to delay his learning to *write*, having turned away the Writing Maſter becauſe he knew nothing of Fabius's Waxen Tables.

Cornelius having read, and ſeriouſly weighed the methods by which the famous Montagne was educated, and reſolved in ſome degree to exceed them, reſolved he ſhould ſpeak and learn nothing but the learned Languages, and eſpecially the Greek; in which he conſtantly eat and drank, according to Homer. But what moſt conduced to his eaſy attainment of this language, was his love of Ginger-bread; which his father

l Gul. Neubrig. Book i. ch. 27.

m Paſcal's life—Locke of Educat. etc.

ſerving, cauſed it to be ſtampt with the letters of the Greek Alphabet; and the Child the very firſt day eat as far as Iota. By his particular application to this language above the reſt, he attained ſo great a proficience therein, that Gronovious ingeniouſly confeſſes he durſt not confer with this child in Greek at eight years old, and at fourteen he compoſed a Tragedy in the ſame language, as the younger [p] Pliny had done before him.

He learned the Oriental Languages of Erpenius, who reſided ſome time with his father for that purpoſe. He had ſo early a Reliſh for the eaſtern way of writing, that even at this time he compoſed (in imitation of it) the *Thouſand and one Arabian Tales*, and alſo the *Perſian Tales*, which have been ſince tranſlated into ſeveral languages, and lately into our own with particular elegance, by Mr Ambroſe Philips. In this work of his Childhood, he was not a little aſſiſted by the hiſtorical Traditions of his *Nurſe*.

[p] Plin. Epiſt. Lib. 7.

CHAP. V.

A Diſſertation upon Play-things.

HERE follow the Inſtructions of Cornelius Scriblerus concerning the Plays and Play-things to be uſed by his ſon Martin.

"*Play* was invented by the *Lydians* as a remedy "againſt *Hunger*. Sophocles ſays of Palamedes, that "he invented *Dice* to ſerve ſometimes inſtead of a "Dinner. It is therefore wiſely contrived by "Nature, that Children, as they have the keeneſt "*Appetites*, are moſt addicted to *Plays*. From the "ſame cauſe, and from the unprejudiced and incor-"rupt ſimplicity of their minds it proceeds, that the "Plays of the Ancient Children are preſerved more "entire than any other of their Cuſtoms. In this "matter I would recommend to all who have any "concern in my Son's Education, that they deviate "not in the leaſt from the primitive and ſimple "Antiquity.

"To ſpeak firſt of the *Whiſtle*, as it is the firſt of "all Play-things. I will have it exactly to correſ-

ſpond with the ancient *Fiſtula*, and accordingly to be compoſed *ſeptem paribus disjuncta cicutis*.

"I heartily wiſh a diligent ſearch may be made "after the true *Crepitaculum*, or *Rattle* of the An- "cients, for that (as *Archytas Tarentinus* was of o- "pinion) kept the Children from breaking Earthen "Ware. The *China* cups in theſe days are not at "all the ſafer for the modern *Rattles*; which is "an evident proof how far their *Crepitacula* ex- "ceeded ours.

"I would not have Martin as yet to ſcourge a "*Top*, till I am better informed whether the *Tro-* "*chus* which was recommended by *Cato* be really "our preſent *Top*, or rather the *Hoop* which the "boys drive with a ſtick. Neither *Croſs* and *Pile*, "nor *Ducks* and *Drakes*, are quite ſo ancient as "*Handy-dandy*, tho' Macrobius and St Auguſtine "take notice of the firſt, and Minutius Fœlix de- "ſcribes the latter; but *Handy-dandy* is mentioned "by Ariſtotle, Plato, and Ariſtophanes.

"The Play which the Italians call *Cinque*, and "the French *Mourre*, is extremely ancient; it was "played at by *Hymen* and *Cupid* at the Marriage of "*Pſyche*, and termed by the Latins, *digitis micare*.

"Julius Pollux deſcribes the *Omilla* or *Chuckfar-* "*thing*: tho' ſome will have our modern *Chuckfar-*

" *thing* to be nearer the *Alphetinda* of the Anci-
" ents. He alſo mentions the *Baſilinda*, or *King*
" *I am*; and *Myinda*, or *Hoopers-Hide*.

" But the *Chytrindra* deſcribed by the ſame Au-
" thor is certainly not our *Hot-cockle*; for that was
" by pinching and not by ſtriking; tho' there are
" good authors who affirm the *Rathapygiſmus* to be
" yet nearer the modern *Hot-cockles*. My ſon Mar-
" tin may uſe either of them indifferently, they be-
" ing equally antique.

" *Building of Houſes*, and *Riding upon Sticks* have
" been uſed by children in all ages, *Ædificare caſas*,
" *equitare in arundine longa*. Yet I much doubt whe-
" ther the riding upon Sticks did not come into uſe
" after the age of the *Centaurs*.

" There is one Play which ſhews the gravity of
" ancient Education, called the *Acinetinda*, in which
" children contended who could longeſt *ſtand ſtill*.
" This we have ſuffered to periſh entirely; and, if
" I might be allowed to gueſs, it was certainly firſt
" loſt among the *French*.

" I will permit my Son to play at *Apodidaſ-*
" *cinda*, which can be no other than our *Puſs in a*
" *Corner*.

" Julius Pollux in his ninth book ſpeaks of the " *Melolonthe* or the *Kite*; but I queſtion whether " the Kite of Antiquity was the ſame with ours; " And though the Ορτυγοκοπία or *Quail-fighting* is " what is moſt taken notice of, they had doubtleſs " *Cock matches* alſo, as is evident from certain anci- " ent Gems and Relievo's.

" In a word, let my ſon Martin diſport himſelf " at any Game truly Antique, except one, which " was invented by a people among the Thracians, " who hung up one of their Companions in a Rope, " and gave him a Knife to cut himſelf down; which " if he failed in, he was ſuffered to hang till he " was dead; and this was only reckoned a ſort of " joke. I am utterly againſt this, as barbarous " and cruel.

" I cannot conclude, without taking notice of the " beauty of the *Greek* names, whoſe Etymologies " acquaint us with the nature of the ſports; and " how infinitely, both in ſenſe and ſound, they ex- " cel our barbarous names of Plays."

Notwithſtanding the forgoing injunctions of Dr Cornelius, he yet condeſcended to allow the Child the uſe of ſome few modern Play-things; ſuch as might prove of any benefit to his mind, by inſtilling an early notion of the ſciences. For example, he found that *Marbles* taught him *Percuſſion* and

the *Laws of Motion; Nut-crackers* the uſe of the *Leaver; Swinging* on the ends of a Board, the *Balance*; *Bottle-ſcrews*, the *Vice*; *Whirligigs*, the *Axis* and *Peritrochia*; *Bird-cages*, *the Pully*; and *Tops* the *Centrifugal motion*.

Others of his ſports were farther carried to improve his tender ſoul even in Virtue and Morality. We ſhall only inſtance one of the moſt uſeful and inſtructive, *Bob-cherry*, which teaches at once two noble Virtues, Patience and Conſtancy; the firſt in adhering to the purſuit of one end, the latter in bearing a diſappointment.

Beſides all theſe, he taught him as a diverſion, an odd and ſecret manner of *Stealing*, according to the Cuſtom of the Lacedemonians; wherein he ſucceeded ſo well, that he practiſed it to the day of his death.

CHAP. VI.

Of the Gymnaſticks, in what Exerciſes Martinus was educated; ſomething concerning Muſic; and what ſort of a Man his Uncle was.

NOR was Cornelius leſs careful in adhering to the rules of the pureſt Antiquity, in relation to the *Exerciſes* of his Son. He was ſtript, powder'd, and anointed, but not conſtantly bath'd, which occaſioned many heavy complaints of the Laundreſs about dirtying his linen. When he played at Quoits, he was allowed his Breeches and Stockings; becauſe the *Diſcoboli* (as Cornelius well new) were naked to the middle only. The Mother often contended for modern Sports, and common Cuſtoms; but this was his conſtant reply, "Let a Daughter be the care of her "Mother, but the Education of a Son ſhould be the "delight of his Father."

It was about this time, he heard, to his exceeding content, the *Harpaſtus* of the Ancients was yet in uſe in *Cornwall*, and known there by the name of *Hurling*.

He was ſenſible the common *Foot-ball* was a very imperfect imitation of that exerciſe; and thought it neceſſary to ſend Martin into the Weſt, to be initiated in that truly ancient and manly part of the *Gymnaſticks*. The poor boy was ſo unfortunate as to return with a broken leg. This Cornelius looked upon but as a ſlight ailment, and promiſed his Mother he would inſtantly cure it: He ſlit a green Reed, and caſt the Knife upward, then tying the two parts of the Reed to the disjointed place, pronounced theſe words [r], "Da-"ries, daries, aſtataries diſſunapiter; huat, hanat, hu-"at, iſta, piſta ſiſta, domi abo, damnauſtra." But finding, to his no ſmall aſtoniſhment, that this had no effect, in five days he condeſcended to have it ſet by a modern Surgeon.

Mrs Scriblerus, to prevent him from expoſing her ſon to the like dangerous Exerciſes for the future, propoſed to ſend for a Dancing-Maſter, and to have him taught the Minuet and Rigadoon. "Dancing (quoth "Cornelius) I muſt approve, for *Socrates* ſaid the beſt "Dancers were the beſt Warriors; but not thoſe "ſpecies of Dancing which you mention: They are "certainly Corruptions of the Comic and Satyric "Dance, which were utterly diſliked by the ſounder "Ancients. Martin ſhall learn the Tragic Dance

r *Plin. Hiſt. Nat. lib.* xvii. *in fine.* Carmen contra luxata membra, cujus verba inſerere non equidem ſerio auſim, quamquam a Catone prodita. *Vid.* Caton. de re ruſt. *c.* 160.

" only, and I will ſend all over *Europe*, till I find an " Antiquary able to inſtruct him in the *Saltatio* " *Pyrrhica*. [s] Scaliger, from whom my Son is line- " ally deſcended, boaſts to have performed this war- " like Dance in the preſence of the Emperor, to the " great admiration of all Germany. What would he " ſay could he look down and ſee one of his poſterity " ſo ignorant, as not to know the leaſt ſtep of that " noble kind of *Saltation?*"

The poor Lady was at laſt enur'd to bear all theſe things with a laudable patience, till one day her huſ- band was ſeized with a new thought. He had met with a ſaying, that " *Spleen*, *Garter*, and *Girdle*, are the three impediments to the *Curſus*." Therefore Pliny (lib. xi. cap. 37.) ſays, that ſuch as excel in that exerciſe have their *Spleen* cauterized, " My ſon " (quoth Cornelius) runs but heavily; therefore I " will have this operation performed upon him im- " mediately. Moreover, it will cure that immoderate " Laughter to which I perceive he is addicted: For " Laughter (as the ſame author hath it, ibid.) is cau- " ſed by the bigneſs of the Spleen." This deſign was no ſooner hinted to Mrs Scriblerus, but ſhe burſt into

s *Scalig. Poetic. l.* x. *c.* 9. Hanc ſaltationem Pyrrhicam, nos ſæpe et diu, juſſu Bonifacii patrui, coram Divo Maximiliano, non ſine ſtupore totius Germaniæ, repraeſentavimus. Quo tem- pore vox illa Imperatoris, Hic puer aut thoracem pro pelle aut pro cunis habuit.

tears, wrung her hands, and inſtantly ſent to his Brother Albertus, begging him for the love of God to make haſte to her Huſband.

Albertus was a diſcreet man, ſober in his opinions, clear of Pedantry, and knowing enough both in Books and in the World, to preſerve a due regard for whatever was uſeful or excellent, whether ancient or modern: If he had not always the authority, he had at leaſt the art, to divert Cornelius from many extravagancies. It was well he came ſpeedily, or Martin could not have boaſted the entire Quota of his Viſcera. "What does it ſignify (quoth "Albertus) whether my Nephew excells in the "*Curſus* or not? Speed is often a Symptom of "Cowardice; witneſs Hares and Deer.——Do not "forget Achilles (quoth Cornelius) I know that "Running has been condemned by the proud Spar-"tans, as uſeleſs in war; and yet Demoſthenes "could ſay. Ἀνὴρ ὁ φεύγων καὶ πάλιν μαχήσεται; "a thought which the Engliſh Hudibras has well "rendered,

For he that runs may fight again,
Which he can never do that's ſlain.

"That's true (quoth Albertus) but pray conſider "on the other ſide, that Animals † ſpleened grow

† Blackmore's Eſſay on Spleen.

"extremely salacious, an experiment well known
"in dogs. Cornelius was struck with this, and
"replied gravely; If it be so, I will defer the
"Operation, for I will not encrease the powers of
"my son's body at the expence of those of his
"mind. I am indeed disappointed in most of my
"projects, and fear I must sit down at last con-
"tented with such methods of Education as mo-
"dern barbarity affords. Happy had it been for
"us all, had we lived in the age of Augustus!
"Then my Son might have heard the Philosophers
"dispute in the Porticos of the Palæstra, and at
"the same time formed his Body and his Under-
"standing." "It is true (reply'd Albertus) we
"have no *Exedra* for the Philosophers, adjoining
"to our Tennis Courts; but there are Ale-houses
"where he will hear very notable argumenta-
"tions: Tho' we come not up to the Ancients in
"the *Tragic-dance*, we excel them in the κύβι-
"στικη, or the art of *Tumbling*. The Ancients
"would have beat us at *Quoits*, but not so much
"at the *Jaculum* or *pitching the Bar*. The [u] *Pu-*
"*gilatus* is in as great perfection in England as in
"old Rome, and the *Cornish-Hug* in the [w] *Luctus*
"is equal to the *volutatoria* of the Ancients."
"You could not (answered Cornelius) have pro-
"duced a more unlucky instance of modern folly

[u] Fisty Cuffs. [w] Wrestling.

"and barbarity, than what you ſay of the *Jacu-*
"*lum.* [x] The Cretans wiſely forbid their ſervants
"Gymnaſticks, as well as Arms; and yet your
"modern Footmen exerciſe themſelves daily in
"the *Jaculum* at the corner of *Hyde-park*, whilſt
"their enervated Lords are lolling in their chariots,
"a ſpecies of Vectigation ſeldom us'd amongſt
"the Ancients, except by old Men. You ſay
"well (quoth Albertus) and we have ſeveral other
"kinds of Vectigation unknown to the Ancients;
"particularly flying Chariots, where the people
"may have the benefit of this exerciſe at the ſmall
"expence of a farthing. But ſuppoſe (which I
"readily grant) that the Ancients excelled us almoſt
"in every thing, yet why this ſingularity? your ſon
"muſt take up with ſuch maſters as the preſent age
"affords; we have Dancing-maſters, Writing-
"maſters and Muſick-maſters.

—

The bare mention of *Muſick* threw Cornelius into a paſſion. "How can you dignify (quoth he) this
"modern fidling with the name of Muſick? Will
"any of your beſt Hautboys encounter a Wolf
"now a-days with no other arms but their inſtru-
"ments, as did that ancient piper Pythocaris? Have
"ever wild Boars, Elephants, Deer, Dolphins,
"Whales or Turbots, ſhew'd the leaſt emotion at
"the moſt elaborate ſtrains of your modern Scra-

x Ariſtot. politic. lib. ii. cap. 3.

" pers, all which have been, as it were, tamed and " humanized by ancient Muſicians? Does not [y] " Ælian tell how the Lybian Mares were excited " to horſing by Muſick: (which ought in truth to " be a caution to modeſt Women againſt frequenting " Operas; and conſider, Brother, you are brought " to this dilemma, either to give up the virtue " of the Ladies, or the power of your Muſick:) " Whence proceeds the degeneracy of our Morals! " Is it not from the loſs of ancient Muſick, by " which (ſays Ariſtotle) they taught all the Virtues? " Elſe might we turn Newgate into a College of " Dorian Muſicians, who ſhould teach moral Vir- " tues to thoſe people. Whence comes it that our " preſent diſeaſes are ſo ſtubborn? whence is it that " I daily deplore my ſciatical pains? Alas! becauſe " we have loſt their true cure, by the melody of " the Pipe. All this was well known to the Ancients, " as [z] Theophraſtu, aſſures us, (whence [a] Cælius " calls it *loca dolentia decantare*) only indeed ſome " ſmall remains of this ſkill are preſerved in the " cure of the Tarantula. Did not [b] Pythagoras " ſtop a company of drunken Bullies from ſtorming a " civil houſe, by changing the ſtrain of the Pipe to " the ſober Spondæus? and yet your modern Muſi- " cians want art to defend their windows from com-

y Ælian Hiſt. Animal. lib. xi. cap. 18. and lib. xii cap. 44.
z Athenæus, lib. xiv. a Lib. de ſanitate tuenda cap. 2. b Quintilian. lib. i. cap. 10.

"mon Nickers. It is well known that when the "Lacedæmonian Mob were up, they [c] commonly "ſent for a Leſbian Muſician to appeaſe them, and "they immedianely grew calm as ſoon as they heard "Terpander ſing: Yet I don't believe that the "Pope's whole band of Muſick, though the beſt "of this age, could keep his Holineſs's Image from "being burnt on a fifth of November. Nor "would Terpander himſelf (replied Albertus) at "Billingſgate, nor Timotheus at Hockley in the "Hole, have any manner of effect, nor both of "them together bring [d] Horneck to common civi-"lity." "That's a groſs miſtake (ſaid Cornelius "very warmly); and to prove it ſo, I have here a "ſmall Lyra of my own, framed, ſtrung and tun'd "after the ancient manner. I can play ſome frag-"ments of Leſbian tunes, and I wiſh I were to try "them upon the moſt paſſionate creatures alive." ——"You never had a better opportunity (ſays "Albertus) for yonder are two Apple-women ſcold-"ing, and juſt ready to uncoif one another." With that Cornelius, undreſſed as he was, jumps out into his Balcony, his Lyra in hand in his ſlip-pers, with his breeches hanging down to his ancles, a ſtocking upon his head, and a waiſtcoat of murrey-coloured ſatin upon his body: He touched his Lyra with a very unuſual ſort of an Harpegiatura, nor were

c Suidas in Timotheo.

d Horneck, a ſcurrilous Scribler who wrote a weekly paper, called *the High German Doctor*.

his hopes fruſtrated. The odd Equipage, the uncouth Inſtrument, the ſtrangeneſs of the Man and of the Muſick, drew the ears and eyes of the whole Mob that were got about the two female Champions, and at laſt of the Combatants themſelves. They all approach'd the Balcony, in as cloſe attention as Orpheus's firſt Audience of Cattle, or that of an Italian Opera, when ſome favourite Air is juſt awakened. This ſudden effect of his Muſic encouraged him mightily, and it was obſerved he never touch'd his Lyre in ſuch a truly chromatic and enharmonic manner as upon that occaſion. The mob laughed, ſung, jumped, danced, and uſed many odd geſtures, all which he judged to be cauſed by the various ſtrains and modulations. "Mark (quoth he) in this, the power of the Ionian, "in that, you ſee the effect of the Æolian." But in a little time they began to grow riotous, and threw ſtones: Cornelius then withdrew, but with the greateſt air of triumph in the world. "Brother (ſaid he) "do you obſerve I have mixed unawares too "much of the *Phrygian*; I might change it to the "*Lydian*, and ſoften their riotous tempers: But it is "enough: Learn from this Sample to ſpeak with ve-"neration of ancient Muſic. If this Lyre, in "my unſkilful hands, can perform ſuch wonders, "what muſt it not have done in thoſe of a Ti-"motheus or a Terpander?" Having ſaid this,

he retired with the utmoſt Exultation in himſelf, and Contempt of his Brother; and, it is ſaid, behaved that night with ſuch unuſual haughtineſs to his family, that they had all reaſon to wiſh for ſome ancient Tibicen to calm his Temper.

CHAP. VII.

Rhetoric, Logic, and Metaphyſics.

CORNELIUS having (as hath been ſaid) many ways been diſappointed in his attempts of improving the bodily Forces of his ſon, thought it now high time to apply to the Culture of his Internal faculties. He judged it proper in the firſt place to inſtruct him in *Rhetoric*. But herein we ſhall not need to give the Reader any account of his wonderful progreſs, ſince it is already known to the learned world by his Treatiſe on this ſubject: I mean the admirable Diſcourſe Περὶ Βαθους, which he wrote at this time, but concealed from his Father, knowing his extreme partiality for the Ancients. It lay by him concealed, and perhaps forgot among the great multiplicity of other Writings, till, about the year 1727, he ſent it us to be printed, with many additional examples drawn from the excellent live Poets of this preſent age. We proceed therefore to *Logic* and *Metaphyſics*.

The wiſe Cornelius was convinced, that theſe being *Polemical* Arts, could no more be learned alone, than Fencing or Cudgel-playing. He thought it therefore

neceſſary to look out for ſome Youth of pregnant parts, to be a ſort of humble Companion to his ſon in thoſe ſtudies. His good fortune directed him to one of the moſt ſingular endowments, whoſe name was Conradus Crambe, who by the father's ſide was related to the Crouches of Cambridge, and his Mother was Couſin to Mr Swan, Gameſter and Punſter of the City of London. So that from both parents he drew a natural diſpoſition to ſport himſelf with Words, which, as they are ſaid to be the counters of wiſe Men, and ready money of Fools, Crambe had great ſtore of caſh of the latter ſort. Happy Martin in ſuch a Parent and ſuch a Companion! What might not he atchieve in Arts and Sciences!

Here I muſt premiſe a general obſervation of great benefit to mankind. That there are many people who have the uſe only of one Operation of the Intellect, though, like ſhort-ſighted men, they can hardly diſcover it themſelves; they can form ſingle apprehenſions, but have neither of the other two faculties, the *judicium* or *diſcurſus*. Now, as it is wiſely ordered, that people deprived of one ſenſe have the others in more perfection, ſuch people will form ſingle Ideas with a great deal of vivacity; and happy were it indeed if they would confine themſelves to ſuch, without forming *judicia*, much leſs *argumentations*.

Cornelius quickly diſcovered, that theſe two laſt operations of the intellect were very weak in Martin, and almoſt totally extinguiſhed in Crambe; however, he uſed to ſay, that Rules of Logic are Spectacles to a purblind underſtanding, and therefore he reſolved to proceed with his two Pupils.

Martin's underſtanding was ſo totally immerſed in *ſenſible objects*, that he demanded examples from Material things of the abſtracted Ideas of Logic: As for Crambe, he contented himſelf with the Words, and when he could but form ſome conceit upon them, was fully ſatisfied. Thus Crambe would tell his Inſtructor, that All men were not *ſingular*; that Individuality could hardly be prædicated of any man, for it was commonly ſaid that a man *is* not the ſame he *was*, that madmen are *beſide themſelves*, and drunken men *come to themſelves*; which ſhows, that few men have that moſt valuable logical endowment, Individuality. Cornelius told Martin, that a ſhoulder of mutton was an Individual; which Crambe denied, for he had ſeen it cut into commons: That's true (quoth the Tutor) but you never ſaw it cut into Shoulders of mutton: If it could (quoth Crambe) it would be the moſt lovely individual of the Univerſity. When he was told, a *ſubſtance* was that which was *ſubject to accidents*; then Soldiers (quoth Crambe) are the moſt ſubſtantial people in the world. Neither would he allow it to be a good definition of *accident*, that it could

be "preſent or abſent without the deſtruction of the "ſubject;" ſince there are a great many accidents that deſtroy the ſubject, as burning does a houſe, and death a man. But as to that, Cornelius informed him, that there was a natural death, and a logical death; that though a man after his natural death was not capable of the leaſt pariſh-office, yet he might ſtill keep his Stall amongſt the logical praedicaments.

Cornelius was forced to give Martin ſenſible images; thus calling up the Coachman he aſked him what he had ſeen at the Bear Garden? The man anſwered, he ſaw two men fight a prize; one was a fair man, a Sergeant in the Guards; the other black, a Butcher; the Sergeant had red Breeches, the Butcher blue; they fought upon a Stage about four o' Clock, and the Sergeant wounded the Butcher in the leg. "Mark (quoth Cornelius) how the fellow runs "through the prædicaments. Men, *ſubſtantia*; two "*quantitas*; fair and black, *qualitas*; Sergeant and "Butcher, *relatio*; wounded the other, *actio et paſſio*; "fighting, *ſitus*; Stage, *ubi*; four o'Clock, *quando*; "blue and red Breeches, *habitus*." At the ſame time, he warned Martin, that what he now learn'd as a Logician, he muſt forget as a natural Philoſopher; that tho' he now taught them that accidents inhered in the ſubject, they would find in time there was no ſuch thing; and that colour, taſte, ſmell, heat, and

cold, were not in the things, but only phantaſms of our brains. He was forced to let them into this ſecret; for Martin could not conceive how a habit of dancing inhered in a dancing maſter, when he did not dance; nay, he would demand the Characteriſticks of Relations: Crambe uſed to help him out, by telling him, a Cuckold, a loſing gameſter, a man that had not dined, a young heir that was kept ſhort by his father, might be all known by their countenance; that, in this laſt caſe, the Paternity and Filiation leave very ſenſible impreſſions in the *relatum* and *correlatum*. The greateſt difficulty was when they came to the Tenth prædicament: Crambe affirmed that his *habitus* was more a ſubſtance than he was; for his cloaths could better ſubſiſt without him, than he without his cloaths.

Martin ſuppoſed an Univerſal Man to be like a Knight of a Shire, or a Burgeſs of a Corporation, that repreſented a great many Individuals. His Father aſked him, if he could not frame the Idea of an Univerſal Lord Mayor? Martin told him, that, never having ſeen but one Lord Mayor, the Idea of that Lord Mayor always returned to his mind; that he had great difficulty to abſtract a Lord Mayor from his Fur, Gown, and Gold Chain; nay, that the horſe he ſaw the Lord Mayor ride upon not a little diſturbed his imagination. On the other hand, Crambe, to ſhew himſelf of a more penetrating genius, ſwore that he could frame a conception of a Lord Mayor not

only without his Horſe, Gown, and Gold Chain, but even without Stature, Feature, Colour, Hands, Head, Feet or any Body; which he ſuppoſed was the abſtract of a Lord Mayor. Cornelius told him that he was a lying Raſcal; that an *Univerſale* was not the object of imagination, and that there was no ſuch thing in reality or a *parte Rei*. But I can prove (quoth Crambe) that there are *Clyſters a parte Rei* but *Clyſters* are *univerſales*; *ergo*. Thus I prove my Minor. *Quod aptum eſt ineſſe multis*, is an *univerſale* by definition: but every clyſter before it is adminiſtred has that quality; therefore every clyſter is an *univerſale*.

He alſo found fault with the Advertiſements, that they were not ſtrict logical *definitions*: In an advertiſement of a Dog ſtoln or ſtrayed, he ſaid it ought to begin thus, *An irrational animal* of the *Genus caninum*, &c. Cornelius told them, that tho' thoſe advertiſements were not framed according to the exact rules of logical definitions, being only *deſcriptions* of things *numero differentibus*, yet they contained a faint image of the *prædicabilia*, and were highly ſubſervient to the common purpoſes of life; often diſcovering things that were loſt, both animate and inanimate. *An Italian Greyhound, of a mouſe-colour, a white ſpeck in the neck, lame of one leg, belongs to ſuch a Lady*. Greyhound, *genus*; mouſe-coloured, etc. *differentia*; lame of one leg, *accidens*; belongs to ſuch a Lady, *proprium*.

Though I'm affraid I have tranſgreſſed upon my Reader's patience already, I cannot help taking notice of one thing more extraordinary than any yet mentioned; which was Crambe's *Treatiſe of Syllogiſms*. He ſuppoſed that a Philoſopher's brain was like a great Foreſt, where Ideas ranged like animals of ſeveral kinds; that thoſe Ideas copulated, and engendered Concluſions; that when thoſe of different Species copulate, they bring forth monſters or abſurdities; that the *Major* is the male, the *Minor* the female, which copulate by the Middle Term, and engender the Concluſion. Hence they are called the *præmiſſa*, or Predeceſſors of the Concluſion; and it is properly ſaid by the Logicians, *quod pariant ſcientiam, opinionem*, they *beget* ſcience, opinion, etc. Univerſal Propoſitions are perſons of quality; and therefore in Logick they are ſaid to be of the firſt *Figure*. Singular Propoſitions are private perſons, and therefore placed in the third or laſt figure, or rank. From thoſe principles all the rules of Syllogiſms naturally follow.

I. That there are only three Terms, neither more nor leſs; for to a child there can be only one father and one mother.

II. From univerſal premiſſes there follows an univerſal concluſion, as if one ſhould ſay, that perſons of quality always beget perſons of quality.

III. From the ſingular premiſſes follows only a ſingular concluſion, that is, if the parents be only private people, the iſſue muſt be ſo likewiſe.

IV. From particular propoſitions nothing can be concluded, becauſe the *Individua vaga* are (like whoremaſters and common ſtrumpets) barren.

V. There cannot be more in the concluſion than was in the premiſſes, that is, children can only inherit from their parents.

VI. The concluſion follows the weaker part, that is children inherit the diſeaſes of their parents.

VII. From two negatives nothing can be concluded, for from divorce or ſeparation there can come no iſſue.

VIII. The medium cannot enter the concluſion, that being logical inceſt.

IX. An hypothetical propoſition is only a contract, or a promiſe of marriage; from ſuch therefore there can ſpring no real iſſue.

X. When the premiſſes or parents are neceſſarily join'd (or in lawful wedlock) they beget lawful Iſſue; but contingently joined, they beget baſtards,

So much for the Affirmative propoſitions; the Negative muſt be deferred to another occaſion.

Crambe uſed to value himſelf upon this Syſtem, from whence he ſaid one might ſee the propriety of the expreſſion, *ſuch a one has a barren imagination*; and how common is it for ſuch people to *adopt* concluſions that are not the iſſue of their premiſſes? therefore, as an Abſurdity is a *Monſter*, a Falſity is a *Baſtard*; and a true concluſion that followeth not from the premiſſes, may properly be ſaid to be *adopted*. But then what is an Enthymem? (quoth Cornelius.) Why, an Enthymem (replied Crambe) is when the Major is indeed married to the Minor, but the Marriage *kept ſecret*.

METAPHYSICKS were a large field in which to exerciſe the Weapons *Logick* had put into their hands. Here Martin and Crambe uſed to engage like any Prize-fighters, before their Father, and his other learned companions of the Sympoſiacks. And as Prize-fighters will agree to lay aſide a buckler, or ſome ſuch defenſive weapon, ſo would Crambe promiſe not to uſe *ſimpliciter et ſecundum quid*, provided Martin would part with *materialiter et formaliter*: But it was found that without the help of the defenſive armour of thoſe diſtinctions, the arguments cut ſo deep, that they fetched blood at every ſtroke. Their *Theſes* were picked out of Suarez, Thomas Aquinas, and other learned writers on thoſe ſubjects. I ſhall give the reader a taſte of ſome of them.

I. If the Innate Desire of the knowledge of Metaphysicks was the cause of the Fall of Adam; and the *Arbor porphyriana*, the Tree of Knowledge of good and evil? *affirmed.*

II. If transcendental goodness could be truly predicated of the Devil? *affirmed.*

III. Whether one, or many be first? or if one doth not suppose the notion of many? *Suarez.*

IV. If the desire of News in Mankind be *appetitus innatus*, not *elicitus*? *affirmed.*

V. Whether there is in human understandings potential falsities? *affirmed.*

VI. Whether God loves a *possible Angel* better than an *actually existent flye*? *denied.*

VII. If Angels pass from one extreme to another without going through the middle? *Aquinas.*

VIII. If Angels know things more clearly in a morning? *Aquinas.*

IX. Whether every Angel hears what one Angel says to another? *denied. Aquinas.*

X. If temptation be *proprium quarto modo* of the Devil? *denied. Aquinas.*

XI. Whether one Devil can illuminate another? *Aquinas.*

XII. If there would have been any females born in the state of Innocence? *Aquinas.*

XIII. If the Creation was finished in six days, because six is the most perfect number; or if six

be the moſt perfect number, becauſe the Creation was finiſhed in ſix days? *Aquinas.*

There were ſeveral others, of which in the courſe of the life of this learned perſon we may have occaſion to treat: and one particularly that remains undecided to this day; it was taken from the learned Suarez.

XIV. *An præter* eſſe reale *actualis eſſentiæ ſit aliud* eſſe neceſſarium *quo res actualiter exiſtat?* In Engliſh thus. Whether, beſides the real being of actual being, there be any other being neceſſary to cauſe a thing to be?

This brings into my mind a Project to baniſh Metaphyſicks out of Spain, which it was ſuppoſed might be effectuated by this method: That nobody ſhould uſe any Compound or Decompound of the Subſtantial Verbs but as they are read in the common conjugations; for every body will allow, that if you debar a Metaphyſician from *ens*, *eſſentia*, *entitas*, *ſubſiſtentia*, &c. there is an end of him.

Cranbe regretted extremely, that *Subſtantial Forms*, a race of harmleſs beings which had laſted for many years, and afforded a comfortable ſubſiſtence to many poor Philoſophers, ſhould be now hunted down like ſo many Wolves, without the poſſibility of a retreat. He conſidered that it had gone much harder with them than with *Eſſences*, which had

retired from the *Schools* into the *Apothecaries Shops*, where ſome of them had been advanced into the degree of *Quinteſſences*. He thought there ſhould be a retreat for poor *ſubſtantial forms*, amongſt the Gentlemen-uſhers at court; and that there were indeed *ſubſtantial forms*, ſuch as *forms of Prayer*, and *forms of Government*, without which the things themſelves could never long ſubſiſt. He alſo uſed to wonder that there was not a reward for ſuch as could find out a *fourth Figure* in *Logic*, as well as for thoſe who ſhould diſcover the *Longitude*.

CHAP. VIII.

ANATOMY.

CORnelius, it is certain, had a moſt ſuperſtitious veneration for the Ancients; and if they contradicted each other, his Reaſon was ſo pliant and ductile, that he was always of the opinion of the laſt he read. But he reckoned it a point of honour never to be vanquiſhed in a diſpute; from which quality he acquired the Title of the *Invincible Doctor*. While the Profeſſor of Anatomy was demonſtrating to his ſon the ſeveral kinds of *Inteſtines*, Cornelius affirm'd that there were only two, the *Colon* and the *Aichos*, according to Hippocrates, who it was impoſſible could ever be miſtaken. It was in vain to aſſure him this error proceeded from want of accuracy in dividing the whole Canal of the Guts: Say what you pleaſe (he replied) this is both mine and Hippocrates's opinion. You may with equal reaſon (anſwered the Profeſſor) affirm, that a man's Liver hath five Lobes, and deny the Circulation of the blood. Ocular demonſtration (ſaid Cornelius) ſeems to be on your ſide, yet I ſhall not give it up: Show me any viſcus of a human body, and I will bring

you a monſter that differs from the common rule in the ſtructure of it. If Nature ſhews ſuch variety in the ſame age, why may ſhe not have extended it further in ſeveral ages? Produce me a man now of the age of an Antediluvian, of the ſtrength of Samſon, or the Size of the Giants. If in the whole, why not in parts of the body, may it not be poſſible the preſent generation of men may differ from the Ancients? The Moderns have perhaps lengthened the channel of the guts by Gluttony, and diminiſhed the Liver by hard drinking. Though it ſhall be demonſtrated that modern blood circulates, yet I will believe with Hippocrates, that the blood of the Ancients had a flux and reflux from the heart, like a Tide. Conſider how Luxury hath introduced new diſeaſes, and with them not improbably altered the whole courſe of the Fluids. Conſider how the current of mighty Rivers, nay the very channels of the Ocean are changed from what they were in ancient days; and can we be ſo vain to imagine that the Microcoſm of the human body alone is exempted from the fate of all things? I queſtion not but plauſible Conjectures may be made even as to the Time when the blood firſt began to circulate.—Such diſputes as theſe frequently perplexed the Profeſſor to that degree, that he would now and then in a paſſion leave him in the middle of a Lecture, as he did at this time

There unfortunately happened ſoon after, an unuſual accident, which retarded the proſecution of the ſtudies of Martin. Having purchaſed the body of a Malefactor, he hir'd a room for its diſſection near the Peſt-fields in St Giles's, at a little diſtance from Tyburn Road. Crambe (to whoſe care this body was committed) carried it thither about twelve o'clock at night in a Hackney-coach, few Houſe-keepers being very willing to let their lodgings to ſuch kind of Operators. As he was ſoftly ſtalking up ſtairs in the dark, with the dead man in his arms, his burthen had like to have ſlipped from him, which he (to ſave from falling) graſp'd ſo hard about the belly, that it forced the wind through the *Anus*, with a noiſe exactly like the *Crepitus* of a living man. Crambe (who did not comprehend how this part of the Animal Oeconomy could remain in a dead man) was ſo terrified, that he threw down the body, ran up to his maſter, and had ſcarce breath to tell him what had happened. Martin with all his philoſophy could not prevail upon him to return to his poſt. ——You may ſay what you pleaſe (quoth Crambe) no man alive ever broke wind more naturally; nay, he ſeemed to be mightily relieved by it. ——The rolling of the corpſe down ſtairs made ſuch a noiſe, that it awaked the whole houſe. The maid ſhrieked, the landlady cried out Thieves; but the Landlord, in his ſhirt as he was, taking a candle in one hand, and a drawn ſword in the other, ventured out of the Room. The maid with only a ſingle

petticoat ran up ſtairs, but ſpurning at the dead body, fell upon it in a ſwoon. Now the landlord ſtood ſtill and liſten'd; then he looked behind him, and ventured down in this manner one ſtair after another, till he came where lay his maid, as dead, upon another corpſe unknown. The wife ran into the ſtreet and cry'd out murder; the watch ran in, while Martin and Crambe, hearing all this uproar, were coming down ſtairs. The Watch imagined they were making their eſcape, ſeized them immediately, and carried them to a neighbouring Juſtice: where, upon ſearching them, ſeveral kind of knives and dreadful weapons were found upon them. The Juſtice firſt examined Crambe.—What is your Name? ſays the Juſtice. I have acquired (quoth Crambe) no great Name as yet; they call me Crambe or Crambo, no matter which, as to myſelf, though it may be ſome diſpu to poſterity.—What is yours and your Maſter's profeſſion? "It is our buſineſs to imbrue our hands in "blood; we cut off the heads, and pull out the hearts "of thoſe that never injured us; we rip up big-belly'd "women, and tear children limb from limb." Martin endeavoured to interrupt him; but the Juſtice, being ſtrangely aſtoniſhed with the frankneſs of Crambe's Confeſſion, ordered him to proceed; upon which he made the following Speech.

"May it pleaſe your Worſhip, as touching the body "of this man, I can anſwer each head that my accu-

"ſers alledge againſt me to a hair. They have hi-
"therto talk'd like num-ſculls without brains; but if
"your Worſhip will not only give ear, but regard me
"with a favourable eye, I will not be brow-beaten
"with the ſupercilious looks of my adverſaries, who
"now ſtand cheek by jowl by your Worſhip. I will
"prove to their faces, that their foul mouths have
"not opened their lips without a falſity; tho' they
"have ſhowed their teeth as if they would bite off my
"noſe. Now, Sir, that I may fairly ſlip my neck
"out of the collar, I beg this matter may not be
"ſlightly ſkined over. Tho' I have no man here to
"back me, I will unboſom my ſelf, ſince Truth is on
"my ſide, and ſhall give them their bellies-full, tho'
"they think they have me upon the hip. Whereas
"they ſay I came into their lodgings, with arms,
"and murdered this man without their Privity, I de-
"clare I had not the leaſt finger in it; and ſince I am
"to ſtand upon my own legs, nothing of this matter
"ſhall be left till I ſet it upon a right foot. In the
"vein I am in, I cannot for my heart's blood and
"guts bear this uſage: I ſhall not ſpare my lungs to
"defend my good name: I was ever reckoned a
"good liver; and I think I have the bowels of com-
"paſſion. I aſk but juſtice, and from the crown of
"my head to the ſoal of my foot I ſhall ever ac-
"knowledge myſelf your Worſhip's humble Ser-
"vant."

The Juſtice ſtared, the Landlord and Landlady lifted up their eyes, and Martin fretted, while Crambe talked in this rambling incoherent manner: till at length Martin begged to be heard. It was with great difficulty that the Juſtice was convinced, till they ſent for the Finiſher of human laws, of whom the Corpſe had been purchaſed; who looking near the left ear, knew his own work, and gave oath accordingly.

No ſooner was Martin got home, but he fell into a paſſion at Crambe. "What Dæmon, he cried, hath "poſſeſſed thee, that thou wilt never forſake that "impertinent cuſtom of punning? Neither my coun-"ſel nor my example have thus miſled thee; thou go-"verneſt thyſelf by moſt erroneous Maxims." Far from it (anſwers Crambe) my life is as orderly as my Dictionary, for by my Dictionary I order my life. I have made a Kalender of radical words for all the ſeaſons, months, and days of the year: Every day I am under the dominion of a certain Word: but this day in particular I cannot be miſled, for I am governed by one that rules all ſexes, ages, conditions, nay all animals rational and irrational. Who is not governed by the word Led? Our Noblemen and Drunkards are pimp-led, Phyſicians and Pulſes fee-led, their Patients and Oranges pil-led, a new married Man and an Aſs are bride-led, an old married Man and a Pack-

horſe are ſad-led, Cats and Dice are rat-led, Swine and Nobility are Sty-led, a Coquet and a Tinder-box are ſpark-led, a Lover and a Blunderer are grove-led. And that I may not be tedious——Which thou art (replied Martin, ſtamping with his foot) which thou art, I ſay, beyond all human toleration. Such an unnatural, unnacountable, uncoherent, unintelligible, unprofitable——There it is now! (interrupted Crambe) this is your Day for Uns. Martin could bear no longer———however, compoſing his Countenance, Come hither, he cried, there are five pounds, ſeventeen ſhillings and nine-pence: thou haſt been with me eight months, three weeks, two days, and four hours. Poor Crambe, upon the receipt of his Salary, fell into tears, flung the money upon the ground, and burſt forth in theſe words:———O Cicero, Cicero! if to pun be a crime, 'tis a crime I have learned from thee: O Bias, Bias! if to pun be a crime, by thy example was I biaſs'd.———Whereupon Martin (conſidering that one of the greateſt of Orators, and even a Sage of Greece had punned) heſitated, relented, and reinſtated Crambe in his Service.

CHAP. IX.

How Martin became a great Critick.

IT was a moſt peculiar Talent in Martinus, to convert every trifle into a ſerious thing, either in the way of Life, or in Learning. This can no way be better exemplified, than in the effect which the Puns of Crambe had on the Mind and Studies of Martinus. He conceived, that ſomewhat of a like Talent to this of Crambe, of aſſembling parallel ſounds, either ſyllables, or words, might conduce to the Emendation and Correction of Ancient Authors, if applied to their Works, with the ſame Diligence, and the ſame Liberty. He reſolved to try firſt upon Virgil, Horace, and Terence; concluding, that, if the moſt correct Authors could be ſo ſerved with any reputation to the Critick, the amendment and alteration of all the reſt would eaſily follow; whereby a new, a vaſt, nay boundleſs Field

of Glory would be opened to the true and abſolute Critick.

This Specimen on Virgil he has given us, in the Addenda to his Notes on the Dunciad. His Terence and Horace are in every body's hands, under the names of Richard B— —ley, and Francis H—re. And we have convincing proofs that the late Edition of Milton publiſhed in the name of the former of theſe, was in truth the Work of no other than our Scriblerus.

CHAP. X.

Of Martinus's uncommon Practice of Phyſic, and how he applied himſelf to the Diſeaſes of the Mind.

BUT it is high time to return to the Hiſtory of the Progreſs of Martinus in the Studies of Phyſic, and to enumerate ſome at leaſt of the many Diſcoveries and Experiments he made therein.

One of the firſt was his Method of inveſtigating latent Diſtempers, by the ſagacious Quality of Setting-Dogs and Pointers. The ſucceſs, and the Adventures that befel him, when he walked with theſe Animals, to ſmell them out in the Parks and public places about London, are what we would willingly relate; but that his own account, together with a Liſt of thoſe Gentlemen and Ladies at whom they made a Full Set, will be publiſhed in time convenient. There will alſo be added the Repreſentation, which,

on occaſion of one diſtemper which was become almoſt epidemical, he thought himſelf obliged to lay before both Houſes of Parliament, intitled, *A Propoſal for a General Flux*, to exterminate at one blow the P—x out of this kingdom.

But being weary of all practice on *fœtid Bodies*; from a certain niceneſs of Conſtitution, (eſpecially when he attended Dr Woodward thro' a Twelvemonth's courſe of Vomition) he determined to leave it off entirely, and to apply himſelf only to diſeaſes of the *Mind*. He attempted to find out Specificks for all the *Paſſions*; and as other Phyſicians throw their Patients into ſweats, vomits, purgations, etc. he caſt them into Love, Hatred, Hope, Fear, Joy, Grief, etc. And indeed the great irregularity of the Paſſions in the Engliſh Nation, was the chief motive that induced him to apply his whole ſtudies, while he continued among us, to the Diſeaſes of the Mind.

To this purpoſe he directed, in the firſt place, his late acquired ſkill in *Anatomy*. He conſidered *Virtues* and *Vices* as certain Habits which proceed from the natural Formation and Structure of particular parts of the body. A bird flies becauſe it has Wings, a Duck ſwims becauſe it is web-footed: and there can be no queſtion but the aduncity of the pounces and beaks of the Hawks, as well as the length of the fangs, the ſharpneſs of

the teeth, and the ſtrength of the crural and maſſeter-muſcles * in Lions and Tygers, are the cauſe of the great and habitual Immorality of thoſe Animals.

1ſt, He obſerved, that the Soul and Body mutually operate upon each other, and therefore if you deprive the Mind of the outward Inſtruments whereby ſhe uſually expreſſeth that Paſſion, you will in time abate the Paſſion itſelf, in like manner as Caſtration abates Luſt.

2dly, That the Soul in mankind expreſſeth every Paſſion by the Motion of ſome particular *Muſcles*.

3dly, That all Muſcles grow ſtronger and thicker by being *much uſed*; therefore the habitual Paſſions may be diſcerned in particular perſons by the *ſtrength* and *bigneſs* of the Muſcles uſed in the expreſſion of that Paſſion.

4thly, That a Muſcle may be ſtrengthened or weakened by weakening or ſtrengthening the force of its Antagoniſt. Theſe things premiſed, he took notice,

That *complaiſance*, *humility*, *aſſent*, *approbation*, and *civility*, were expreſſed by nodding the head and bowing the body forward: on the contrary, *diſſent*, *diſlike*, *refuſal*, *pride*, and *arrogance*, were marked by toſſing the head, and bending the body

* Μασσητῆρες μῦες.

backwards; which two Paſſions of *aſſent* and *diſſent* the Latins rightly expreſs'd by the words *adnuere* and *abnuere*. Now he obſerved that complaiſant and civil people had the Flexors of the head very ſtrong; but in the proud and inſolent there was a great overbalance of ſtrength in the Extenſors of the Neck and the Muſcles of the Back, from whence they perform with great facility the motion of *toſſing*, but with great difficulty that of *bowing*, and therefore have juſtly acquired the Title of *ſtiff-necked*. In order to reduce ſuch perſons to a juſt balance, he judged that the pair of Muſcles called *Recti interni*, the Maſtoidal, with other flexors of the head, neck, and body, muſt be ſtrengthened; their Antagoniſt, the *Splenii Complexi*, and the Extenſors of the Spine weakened: For which purpoſe Nature herſelf ſeems to have directed mankind to correct this Muſcular Immorality, by tying ſuch fellows *Neck and heels*.

Contrary to this, is the pernicious Cuſtom of Mothers, who aboliſh the natural Signature of Modeſty in their Daughters, by teaching them *toſſing* and *bridling*, rather than the baſhful poſture of *ſtooping*, and *hanging down the head*. Martinus charged all huſbands to take notice of the *Poſture of the Head* of ſuch as they courted to Matrimony, as that upon which their future happineſs did much depend.

Flatterers, who have the flexor Muſcles ſo ſtrong that they are always bowing and cringing, he ſuppoſed might in ſome meaſure be corrected by being tied down upon a Tree by the back, like the children of the Indians; which doctrine was ſtrongly confirmed by his obſerving the ſtrength of the *levatores Scapulæ*: This Muſcle is called the Muſcle of *patience*, becauſe in that affection of Mind people ſhrug and raiſe up the ſhoulder to the tip of the ear. This Muſcle alſo he obſerved to be exceedingly ſtrong and large in *Henpeck'd Huſbands*, in *Italians* and in *Engliſh Miniſters*.

In purſuance of his Theory, he ſuppoſed the *conſtrictors* of the *Eye-lids* muſt be ſtrengthened in the ſupercilious, the *abductors* in drunkards and contemplative men, who have the ſame ſteddy and grave motion of the eye. That the *buccinators* or blowers up of the *cheeks*, and the *dilators* of the *Noſe*, were too ſtrong in Cholerick people; and therefore Nature here again directed us to a remedy, which was to correct ſuch extraordinary dilatation by *pulling by the Noſe*.

The rolling amorous Eye, in the Paſſion of Love, might be corrected by frequently looking through glaſſes. Impertinent fellows that jump upon Tables, and cut capers, might be cured by relaxing

medicines applied to the *Calves* of their *Legs*, which in ſuch people are too ſtrong.

But there were two caſes which he reckoned extremely difficult. Firſt *Affectation*, in which there were ſo many Muſcles of the bum, thighs, belly, neck, back, and the whole body, all in a falſe tone, that it required an impracticable multiplicity of applications.

The ſecond caſe was immoderate *Laughter*: When any of that riſible ſpecies were brought to the Doctor, and when he conſidered what an infinity of Muſcles theſe laughing Raſcals threw into a convulſive motion at the ſame time; whether we regard the ſpaſms of the Diaphragm and all the muſcles of reſpiration, the horrible *rictus* of the mouth, the diſtortion of the lower jaw, the criſping of the noſe, twinkling of the eyes, or ſphærical convexity of the cheeks, with the tremulous ſuccuſſion of the whole human body: when he conſidered, I ſay, all this, he uſed to cry out, *Caſus plane deplorabilis!* and give ſuch Patients over.

CHAP. XI.

The Caſe of a young Nobleman at Court, with the Doctor's Preſcription for the ſame.

AN eminent Inſtance of Martinus's Sagacity in diſcovering the Diſtempers of the Mind, appeared in the caſe of a young Nobleman at Court, who was obſerved to grow extremely affected in his ſpeech, and whimſical in all his behaviour. He began to aſk odd queſtions, talk in verſe to himſelf, ſhut himſelf up from his friends, and be acceſſible to none, but Flatterers, Poets, and Pick pockets; till his Relations and old Acquaintance judged him to be ſo far gone, as to be a fit Patient for the Doctor.

As ſoon as he had heard and examined all the ſymptoms, he pronounced his diſtemper to be *Love*.

His friends aſſured him that they had with great care obſerved all his motions, and were perfectly ſatisfied there was no woman in the caſe. Scriblerus was as poſitive that he was deſperately in love with ſome perſon or other. "How can that be?" "(ſaid his Aunt, who came to aſk the advice)" "when he converſes almoſt with none but him-" "ſelf?" Say you ſo? he replied, why then he is in love with himſelf, one of the moſt common caſes in the world. I am aſtoniſhed people do not enough attend this Diſeaſe, which has the ſame cauſes and ſymptoms, and admits of the ſame cure with the other: eſpecially ſince here the caſe of the Patient is the more helpleſs and deplorable of the two, as this unfortunate paſſion is more blind than the other. There are people, who diſcover from their very youth a moſt amorous inclination to themſelves; which is unhappily nurs'd by ſuch Mothers, as, with their good will, would never ſuffer their children to be *croſſed in love*. Eaſe, luxury, and idleneſs, blow up this flame as well as the other: Conſtant opportunities of converſation with the perſon beloved (the greateſt of incentives) are here impoſſible to be prevented. Bawds and pimps in the other love, will be perpetually doing kind offices, ſpeaking a good word for the party, and carry about Billet-doux. Therefore I aſk you, Madam, if this Gentleman has not been much frequented by Flatterers, and a ſort of people who

bring him dedications and verſes? "O Lord! Sir, "quoth the Aunt) the houſe is haunted with them." ——There it is, (replied Scriblerus) thoſe are the bawds and pimps that go between a man and himſelf. Are there no civil Ladies, that tell him he dreſſes well, has a gentlemanly air, and the like? "Why truly, Sir, my Nephew is not aukward." ——Look you, Madam, this is a misfortune to him: In former days theſe ſort of lovers were happy in one reſpect, that they never had any rivals, but of late they have all the Ladies ſo—Be pleaſed to anſwer a few queſtions more. Whom does he generally talk of? Himſelf, quoth the Aunt.——Whoſe wit and breeding does he moſt commend? His own, quoth the Aunt.—Whom does he write letters to? Himſelf.——Whom does he dream of? All the dreams I ever heard were of himſelf.——Whom is he ogling yonder? Himſelf in his looking-glaſs—— Why does he throw back his head in that languiſhing poſture? Only to be bleſt with a ſmile of himſelf as he paſſes by.—Does he ever ſteal a kiſs from himſelf, by biting his lips? Oh continually, till they are perfect vermillion.——Have you obſerved him to uſe Familiarities with any body? "With "none but himſelf: he often embraces himſelf "with folded arms, he claſps his hand often upon "his hip, nay ſometimes thruſts it into his breaſt."

Madam, ſaid the Doctor, all theſe are ſtrong ſymptoms; but there remain a few more. Has

this amorous gentleman preſented himſelf with any Love toys; ſuch as gold Snuff-boxes, repeating Watches, or Tweezer-caſes? thoſe are things that in time will ſoften the moſt obdurate heart. "Not "only ſo (ſaid the Aunt) but he bought the other "day a very fine brilliant diamond Ring for his "own wearing."——Nay, if he has accepted of this Ring, the intrigue is very forward indeed, and it is high time for friends to interpoſe.—Pray Madam, a word or two more: Is he jealous that his acquaintance do not behave themſelves with reſpect enough? will he bear jokes and innocent freedoms? "By no means; a familiar appellation makes him "angry; if you ſhake him a little roughly by the "hand, he is in a rage; but if you chuck him under "the chin, he will return you a box on the ear."——Then the caſe is plain: he has the true Pathognomick ſign of Love, *Jealouſy;* for no body will ſuffer his miſtreſs to be treated at that rate. Madam, upon the whole, this caſe is extremely dangerous. There are ſome people who are far gone in this paſſion of ſelf-love; but then they keep a *very ſecret Intrigue* with themſelves, and hide it from all the world beſides. But this Patient has not the leaſt care of the Reputation of his Beloved; he is downright ſcandalous in his behaviour with himſelf; he is enchanted, bewitched, and almoſt paſt cure. However, let the following methods be try'd upon him.

Firſt, let him *** *Hiatus.* ***Secondly, let him wear a Bob-wig. Thirdly, ſhun the company of flatterers, nay of ceremonious people, and of all Frenchmen in general. It would not be amiſs if he travelled over England in a Stage-coach, and made the Tour of Holland in a Track-ſcoute. Let him return the Snuff-boxes, Tweezer-caſes (and particularly the Diamond Ring) which he has received from himſelf. Let ſome knowing friend repreſent to him the many vile Qualities of this Miſtreſs of his; let him be ſhown that her Extravagance, Pride, and Prodigality, will infallibly bring him to a morſel of bread: Let it be proved, that he has been falſe to himſelf, and if Treachery is not a ſufficient cauſe to diſcard a Miſtreſs, what is? In ſhort, let him be made to ſee that no mortal beſides himſelf either loves or can ſuffer this Creature. Let all Looking-glaſſes, poliſhed Toys, and even clean Plates be removed from him, for fear of bringing back the admired object. Let him be taught to put off all thoſe tender airs, affected ſmiles, languiſhing looks, wanton toſſes of the head, coy motions of the body, that mincing gait, ſoft tone of voice, and all that enchanting woman-like behaviour, that has made him the charm of his own eyes, and the object of his own adoration. Let him ſurprize the Beauty he adores at a diſadvantage, ſurvey himſelf naked, diveſted of artificial charms, and he will find himſelf a forked

ſtradling Animal, with bandy legs, a ſhort neck, a dun hide, and a pot-belly. It would be yet better, if he took a ſtrong purge once a week, in order to comtemplate himſelf in that condition: at which time it will be convenient to make uſe of the Letters, Dedications, etc. aboveſaid. Something like this has been obſerved by Lucretius and others to be a powerful remedy in the caſe of Women. If all this will not do, I muſt e'en leave the poor man to his deſtiny. Let him *marry himſelf*, and when he is condemned eternally to himſelf, perhaps he may run to the next pond to get rid of himſelf, the Fate of moſt violent Self-lovers.

CHAP. XII.

How Martinus endeavoured to find out the Seat of the Soul, and of his Correſpondence with the Free-Thinkers.

IN this Deſign of Martin to inveſtigate the Diſeaſes of the Mind, he thought nothing ſo neceſſary as an Enquiry after the *Seat* of the *Soul*; in which at firſt he laboured under great uncertainties. Sometimes he was of opinion that it lodged in the Brain, ſometimes in the Stomach, and ſometimes in the Heart. Afterwards he thought it abſurd to confine that ſovereign Lady to one apartment, which made him infer, that ſhe ſhifted it according to the ſeveral functions of life: The Brain was her Study, the Heart her State-room, and the Stomach her Kitchen. But as he ſaw ſeveral Offices of life went on at the ſame time, he

was forced to give up this Hypotheſis alſo. He now conjectured it was more for the dignity of the Soul to perform ſeveral Operations by her little Miniſters, the *Animal Spirits*, from whence it was natural to conclude, that ſhe reſides in different parts according to different Inclinations, Sexes, Ages, and Profeſſions. Thus in Epicures he ſeated her in the mouth of the Stomach, Philoſophers have her in their Brain, Soldiers in their Heart, Women in their Tongues, Fiddlers in their Fingers, and Rope-dancers in their Toes. At length he grew fond of the *Glandula Pinealis*, diſſecting many Subjects to find out the different Figure of this Gland, from whence he might diſcover the cauſe of the different Tempers in mankind. He ſuppoſed that in factious and reſtleſs-ſpirited people he ſhould find it ſharp and pointed, allowing no room for the ſoul to repoſe herſelf: that in quiet Tempers it was flat, ſmooth, and ſoft, affording to the Soul as it were an eaſy cuſhion. He was confirmed in this, by obſerving that Calves and Philoſophers, Tygers and Stateſmen, Foxes and Sharpers, Peacocks and Fops, Cock-ſparrows and Coquets, Monkeys and Players, Courtiers, and Spaniels, Moles and Miſers, exactly reſemble one another in the conformation of the *Pineal Gland*. He did not doubt likewiſe to find the ſame reſemblance in Highwaymen and Conquerors: In order to ſatisfy himſelf in which, it was, that he purchaſed the body of

one of the firſt Species (as hath been before related) at Tyburn, hoping in time to have the happineſs of one of the latter too, under his Anatomical knife.

We muſt not omit taking notice here, that theſe Enquiries into the *Seat* of the *Soul* gave occaſion to his firſt correſpondence with the ſociety of *Free-Thinkers*, who were then in their infancy in England, and ſo much taken with the promiſing endowments of Martin, that they ordered their Secretary to write him the following Letter.

To the learned Inquiſitor into Nature MARTINUS SCRIBLERUS: *The Society of* Free-Thinkers *greeting.*

Grecian Coffee-Houſe, May 7.

IT is with unſpeakable joy we have heard of your inquiſitive Genius, and we think it great pity that it ſhould not be better employed, than in looking after that Theological Non-entity commonly called the *Soul:* Since, after all your enquiries, it will appear you have loſt your labour, in ſeeking the Reſidence of ſuch a Chimera, that never had being but in the brains of ſome dreaming Philoſophers. Is it not *Demonſtration* to a perſon of your

Senſe, that, ſince *you cannot find it*, there is *no ſuch thing?* In order to ſet ſo hopeful a Genius right in this matter, we have ſent you an anſwer to the ill-grounded Sophiſms of thoſe crackbrained fellows, and likewiſe an eaſy *mechanical explication* of *Perception* or *Thinking*.

[a] One of their chief Arguments is, that *Self-conſciouſneſs* cannot inhere in any ſyſtem of Matter, becauſe all matter is made up of ſeveral diſtinct beings, which never can make up one individual thinking being.

This is eaſily anſwered by a familiar inſtance. In every *Jack* there is a *meat roaſting* Quality, which neither reſides in the fly, nor in the weight, nor in any particular wheel of the Jack, but is the reſult of the whole compoſition: So in an Animal, the Self-conſciouſneſs is not a real Quality inherent in one Being (any more than meat-roaſting in a Jack) but the reſult of ſeveral modes or Qualities in the ſame ſubject. As the fly, the wheels, the chain, the weight, the cords, etc. make one Jack, ſo the ſeveral parts of the body make one Animal. As perception or conſciouſneſs is ſaid to be inherent in

[a] This whole Chapter is an inimitable ridicule on *Collin*'s arguments againſt *Clarke*, to prove the Soul only a Quality.

this Animal, ſo is meat-roaſting ſaid to be inherent in the Jack. As ſenſation, reaſoning, volition, memory, etc. are the ſeveral modes of thinking; ſo roaſting of beef, roaſting of mutton, roaſting of pullets, geeſe, turkeys, etc. are the ſeveral modes of meat-roaſting. And as the general Quality of meat-roaſting, with its ſeveral modifications as to beef, mutton, pullets, etc. does not inhere in any one part of the Jack; ſo neither does Conſciouſneſs, with its ſeveral Modes of ſenſation, intellection, volition, etc. inhere in any one, but is the reſult from the mechanical compoſition of the whole Animal.

Juſt ſo, the Quality or Diſpoſition in a Fiddle to play tunes, with the ſeveral Modifications of this *tune playing* quality in playing of Preludes, Sarabands, Jigs, and Gavotts, are as much real qualities in the inſtrument, as the Thought or the Imagination is in the mind of the Perſon that compoſes them.

The parts (ſay they) of an animal body are perpetually changed, and the fluids which ſeem to be the ſubject of conſciouſneſs, are in a perpetual circulation? ſo that the ſame individual particles do not remain in the Brain; from whence it will follow, that the idea of Individual Conſciouſneſs muſt be conſtantly tranſlated from one particle of matter to another, whereby the Particle A, for example, muſt

not only be conſcious, but conſcious that it is the ſame being with the Particle B that went before.

We anſwer, this is only a fallacy of the imagination, and is to be underſtood in no other ſenſe than that maxim of the Engliſh Law, that the *King never dies*. This power of thinking, ſelf-moving, and governing the whole Machine, is communicated from every Particle to its immediate Succeſſor; who, as ſoon as he is gone, immediately takes upon him the Government, which ſtill preſerves the Unity of the whole Syſtem.

They make a great noiſe about this Individuality: how a man is conſcious to himſelf, that he is the ſame Individual he was twenty years ago; notwithſtanding the flux ſtate of the Particles of matter that compoſe his body. We think this is capable of a very plain anſwer, and may be eaſily illuſtrated by a familiar example.

Sir John Cutler had a pair of black worſted ſtockings, which his maid darned ſo often with ſilk, that they became at laſt a pair of ſilk ſtockings. Now ſuppoſing thoſe ſtockings of Sir John's endued with ſome degree of Conſciouſneſs at every particular darning, they would have been ſenſible, that they were the ſame individual pair of ſtockings both before and after the darning; and this ſenſation would

have continued in them through all the ſucceſſion of darnings; and yet after the laſt of all, there was not perhaps one thread left of the firſt pair of ſtockings, but they were grown to be ſilk ſtockings, as was ſaid before.

And whereas it is affirmed, that every animal is conſcious of ſome individual ſelf-moving, ſelf-determining principle; it is anſwered, that, as in a Houſe of Commons all things are determined by a *Majority*, ſo it is in every Animal ſyſtem. As that which determines the Houſe is ſaid to be the reaſon of the whole aſſembly; it is no otherwiſe with thinking Beings, who are determined by the greater force of ſeveral particles; which, like ſo many unthinking Members, compoſe one thinking Syſtem.

And whereas it is likewiſe objected, that Puniſhments cannot be juſt that are not inflicted upon the ſame individual, which cannot ſubſiſt without the notion of a ſpiritual ſubſtance: We reply, that this is no greater difficulty to conceive, than that a Corporation, which is likewiſe a flux body, may be puniſhed for the faults, and liable to the debts, of their Predeceſſors.

We proceed now to explain, by the ſtructure of the Brain, the ſeveral Modes of thinking. It is well known to Anatomiſts, that the Brain is a *Conge-*

ries of Glands, that ſeparate the finer parts of the blood, called Animal Spirits; that a Gland is nothing but a Canal of a great length, variouſly intorted and wound up together. From the Arietation and Motion of the Spirits in thoſe Canals, proceed all the different ſorts of Thoughts. Simple Ideas are produced by the motion of the Spirits in one ſimple Canal: when two of theſe Canals diſembogue themſelves into one, they make what we call a Propoſition; and when two of theſe propoſitional Channels empty themſelves into a third, they form a Syllogiſm, or a Ratiocination. Memory is performed in a diſtinct apartment of the brain, made up of veſſels ſimilar, and like ſituated to the ideal, propoſitional, and ſyllogiſtical veſſels, in the primary parts of the brain. After the ſame manner it is eaſy to explain the other modes of thinking; as alſo why ſome people think ſo wrong and perverſely, which proceeds from the bad configuration of thoſe Glands. Some, for example, are born without the propoſitional or ſyllogyſtical Canals; in others, that reaſon ill, they are of unequal capacities; in dull fellows, of too great a length, whereby the motion of the ſpirits is retarded; in trifling genius's, weak and ſmall; in the over-refining ſpirits, too much intorted and winding; and ſo of the reſt.

We are ſo much perſuaded of the truth of this our Hypotheſis, that we have employed one of our Mem-

bers, a great Virtuoſo at Nuremberg, to make a ſort of an Hydraulick Engine, in which a chemical liquor, reſembling blood, is driven through elaſtick channels, reſembling arteries and veins, by the force of an Embolus like the heart, and wrought by a pneumatick Machine of the nature of the lungs, with ropes and pullies, like the nerves, tendons, and muſcles: and we are perſuaded, that this our artificial Man will not only walk, and ſpeak, and perform moſt of the outward actions of the animal life, but (being wound up once a week) will perhaps reaſon as well as moſt of your Country Parſons.

We wait with the utmoſt impatience for the honour of having you a Member of our Society, and beg leave to aſſure you that we are, etc.

What return Martin made to this obliging Letter, we muſt defer to another occaſion: let it ſuffice at preſent to tell, that Crambe was in a great rage at them, for ſtealing (as he thought) a hint from his *Theory of Syllogiſms*, without doing him the honour ſo much as to mention him. He adviſed his Maſter by no means to enter into their Society, unleſs they would give him ſufficient ſecurity, to bear him harmleſs from any thing that might happen after this preſent life.

CHAP. XIII.

Of the Seceſſion of Martinus, and ſome Hint of his Travels.

IT was in the year 1699 that Martin ſet out on his *Travels*. Thou wilt certainly be very curious to know what they were. It is not yet time to inform thee. But what hints I am at liberty to give, I will.

Thou ſhalt know then, that, in his firſt Voyage, he was carried by a proſperous Storm, to a Diſcovery of the Remains of the ancient *Pygmæan* Empire.

That in his ſecond, he was as happily ſhipwrecked on the Land of the *Giants*, now the moſt humane people in the world.

That in his third Voyage, he diſcovered a whole Kingdom of *Philoſophers*, who govern by the *Mathematicks*; with whoſe admirable Schemes and Projects he returned to benefit his own dear Country;

but had the misfortune to find them rejected by the envious Miniſters of *Queen Anne*, and himſelf ſent treacherouſly away.

And hence it is, that in his fourth Voyage he diſcovers a Vein of Melancholy, proceeding almoſt to a Diſguſt of his Species; but above all, a mortal Deteſtation to the whole flagitious Race of *Miniſters*, and a final Reſolution not to give in any *Memorial* to the *Secretary of State*, in order to ſubject the Lands he diſcovered to the *Crown* of *Great-Britain*.

Now if, by theſe hints, the Reader can help himſelf to a farther diſcovery of the Nature and Contents of theſe Travels, he is welcome to as much light as they afford him; I am obliged, by all the tyes of honour, not to ſpeak more openly.

But if any man ſhall ever ſee ſuch very extraordinary Voyages, into ſuch very extraordinary Nations, which manifeſt the moſt diſtinguiſhing marks of a Philoſopher, a Politician, and a Legiſlator; and can imagine them to belong to a *Surgeon of a Ship*, or a *Captain* of a *Merchantman*, let him remain in his Ignorance.

And whoever he be, that ſhall farther obſerve, in every page of ſuch a book, that cordial *Love of Mankind*, that inviolable *Regard* to *Truth*, that *Paſſion* for

his *dear Country*, and that particular attachment to the excellent Princeſs Queen *Anne*; ſurely that man deſerves to be pitied, if by all thoſe viſible ſigns and characters, he cannot diſtinguiſh and acknowledge the Great *Scriblerus*.

CHAP. XIV.

Of the Diſcoveries and Works of the Great Scriblerus, made and to be made, written and to be written, known and unknown.

HERE therefore, at this great Period, we end our firſt Book. And here, O Reader, we entreat thee utterly to forget all thou haſt hitherto read, and to caſt thy eyes only forward, to that boundleſs Field the next ſhall open unto thee; the fruits of which (if thine, or our ſins do not prevent) are to ſpread and multiply over this our work, and over all the face of the Earth.

In the mean time, know what thou oweſt, and what thou yet may'ſt owe, to this excellent Perſon, this Prodigy of our age; who may well be called, *The Philoſopher of ultimate Cauſes*, ſince by a Sagacity peculiar to himſelf, he hath diſcovered Effects in their very cauſe: and without the tri-

vial helps of Experiments, or Obſervations, hath been the Inventor of moſt of the modern Syſtems and Hypotheſes.

He hath enriched Mathematicks with many preciſe and geometrical *Quadratures* of the *Circle*. He firſt diſcovered the *Cauſe* of *Gravity*, and the inteſtine *Motion* of *Fluids*.

To him we owe all the obſervations on the *Parallax* of the *Pole Star*, and all the new *Theories* of the *Deluge*.

He it was, that firſt taught the right uſe ſometimes of the *Faga Vacui*, and ſometimes of the *Materia Subtilis*, in reſolving the grand Phænomena of Nature.

He it was, that firſt found out the *Palpability* of *Colours*; and by the delicacy of his Touch, could diſtinguiſh the different Vibrations of the heterogeneous Rays of Light.

His were the Projects of *Perpetuum Mobiles*, *Flying Engines*, and *Pacing Saddles*; the Method of diſcovering the *Longitude* by *Bomb-Veſſels*, and of increaſing the *Trade-Wind* by vaſt plantations of *Reeds* and *Sedges*.

I ſhall mention only a few of his Philoſophical and Mathematical Works.

1. A compleat Digeſt of the Laws of Nature, with a Review of thoſe that are obſolete or repealed, and of thoſe that are ready to be renewed and put in force.

2. A Mechanical Explication of the Formation of the Univerſe, according to the Epicurean Hypotheſis.

3. An inveſtigation of the Quantity of real Matter in the Univerſe, with the proportion of the ſpecifick Gravity of ſolid matter to that of fluid.

4. Microſcopical Obſervations of the Figure and Bulk of the conſtituent Parts of all fluids. A Calculation of the proportion in which the Fluids of the earth decreaſe, and of the period in which they will be totally exhauſted.

5. A Computation of the Duration of the Sun, and how long it will laſt before it be burned out.

6. A Method to apply the Force ariſing from the immenſe Velocity of *Light* to mechanical purpoſes.

7. An anſwer to the queſtion of a curious Gentleman; How long a *New Star* was lighted up be-

fore its appearance to the inhabitants of our earth? To which is ſubjoined a calculation, how much the inhabitants of the *Moon* eat for Supper, conſidering that they paſs a Night equal to fifteen of our natural days.

8. A Demonſtration of the natural Dominion of the Inhabitants of the Earth over thoſe of the Moon, if ever an intercourſe ſhould be opened between them. With a Propoſal of a *Partition-Treaty* among the earthly Potentates, in caſe of ſuch diſcovery.

9. Tide-Tables, for a Comet, that is to approximate towards the Earth.

10. The Number of the Inhabitants of London determined by the Reports of the Gold-finders, and the Tonnage of their Carriages; with allowance for the extraordinary quantity of the *Ingeſta* and *Egeſta* of the people of England, and a deduction of what is left under dead walls, and dry ditches.

It will from hence be evident, how much all his Studies were directed to the univerſal Benefit of Mankind. Numerous have been his Projects to this end; of which *Two* alone will be ſufficient to ſhow the amazing Grandeur of his Genius. The

firſt was a Propoſal, by a general contribution of all Princes, to pierce the firſt cruſt or *Nucleus* of this our *Earth*, quite through, to the next concentrical Sphere. The advantage he propoſed from it was, to find the *Parallax* of the *Fixt Stars*; but chiefly to refute Sir Iſaac Newton's Theory of *Gravity*, and Mr Halley's of the *variations*. The ſecond was, to build *Two Poles* to the *Meridian*, with immenſe Light-houſes on the top of them; to ſupply the defect of Nature, and to make the Longitude as eaſy to be calculated as the Latitude. Both theſe he could not but think very practicable, by the Power of all the Potentates of the World.

May we preſume after theſe to mention, how he deſcended from the ſublime to the beneficial parts of Knowledge, and particularly his extraordinary practice of *Phyſick*. From the Age, Complexion, or Weight of the Perſon given, he contrived to preſcribe at a diſtance, as well as at a Patient's bed-ſide. He taught the way to many modern Phyſicians, to cure their Patients by *Intuition*, and to others to cure *without looking on them at all*. He projected a Menſtruum to diſſolve the Stone, made of Dr. Woodward's *Univerſal Deluge-water*. His alſo was the device to relieve Conſumptive or Aſthmatick perſons, by bringing freſh Air out of the Country to

Town, by pipes of the nature of the Recipients of Air-pumps: And to introduce the native air of a man's country into any other in which he ſhould travel, with a ſeaſonable Intromiſſion of ſuch Steams as were moſt familiar to him; to the inexpreſſible comfort of many Scotſmen, Laplanders, and white Bears.

In *Phyſiognomy*, his penetration is ſuch, that from the *picture* only of any perſon, he can write his *Life*, and from the features of the Parents, draw the Portrait of any Child that is to be born.

Nor hath he been ſo enrapt in theſe Studies, as to neglect the polite Arts of Painting, Architecture, Muſick, Poetry, etc. It was he that gave the firſt hint to our modern *Painters*, to improve the *Likeneſs* of their Portraits by the uſe of ſuch *Colours* as would faithfully and conſtantly accompany the *Life*, not only in its preſent ſtate, but in all its alterations, decays, age, and death itſelf.

In *Architecture*, he builds not with ſo much regard to preſent ſymmetry or conveniency, as with a Thought, well worthy a true lover of Antiquity, to wit, the noble effect the building will have to poſterity, when it ſhall fall and become a Ruin.

As to *Muſic*, I think Heidegger has not the face to deny that he has been much beholden to his Scores.

In *Poetry*, he hath appeared under a hundred different names, of which we may one day give a Catalogue.

In *Politicks*, his writings are of a peculiar caſt, for the moſt part Ironical, and the Drift of them often ſo delicate and refined, as to be miſtaken by the vulgar. He once went ſo far as to write a Perſuaſive to people to eat their own Children, which was ſo little underſtood as to be taken in ill part [b]. He has often written againſt *Liberty* in the name of *Freeman* and *Algernoon Sydney*, in vindication of the Meaſures of *Spain* under that of *Raleigh*, and in praiſe of *Corruption* under thoſe of *Cato* and *Publicola*.

It is true, that at his laſt departure from England, in the Reign of Queen *Anne*, apprehending leſt any of theſe might be perverted to the Scandal of the weak, or Encouragement of the flagitious, he caſt them all, without mercy, into a Bog-houſe near *St James's*. Some however have been with great diligence recovered, and fiſhed up with a hook and line, by the Miniſterial Writers, which make at preſent the great Ornaments of their works.

Whatever he judged beneficial to mankind, he conſtantly communicated (not only during his ſtay

[b] Swift's ironical tract on that ſubject.

among us, but ever ſince his abſence) by ſome method or other, in which Oſtentation had no part. With what incredible Modeſty he concealed himſelf, is known to numbers of thoſe to whom he addreſſed ſometimes Epiſtles, ſometimes Hints, ſometimes whole Treatiſes, Advices to Friends, Projects to firſt Miniſters, Letters to Members of Parliament, Accounts to the Royal Society, and innumerable others.

All theſe will be vindicated to the true Author, in the courſe of theſe Memoirs. I may venture to ſay they cannot be unacceptable to any, but to thoſe, who will appear too much concerned as *Plagiaries*, to be admitted as *Judges*. Wherefore we warn the public, to take particular notice of all ſuch as manifeſt any indecent Paſſion at the appearance of this Work, as Perſons moſt certainly involved in the Guilt.

The End of the Firſt Book.

MARTINUS SCRIBLERUS,

ΠΕΡΙ ΒΑΘΟΥΣ;

OR,

Of the ART of

SINKING in POETRY.

Written in the Year 1727.

MARTINUS SCRIBLERUS

ΠΕΡΙ ΒΑΘΟΥΣ.

CHAP. I.

IT hath been long (my dear Countrymen) the ſubject of my concern and ſurprize, that whereas numberleſs Poets, Critics and Orators have compiled and digeſted the Art of ancient Poeſy, there hath not ariſen among us one perſon ſo public ſpirited, as to perform the like for the Modern. Although it is univerſally known, that our every-way induſtrious Moderns, both in the Weight of the writings, and in the Velocity of their judgments, do ſo infinitely excel the ſaid Ancients.

Nevertheleſs, too true is is, that while a plain and direct road is paved to their ὕψος, or Sublime; no tract has been yet chalked out, to arrive at our βάθος,

or Profound. The Latins, as they came between the Greeks and Us, make uſe of the word *Altitudo*, which implies equally height and depth. Wherefore conſidering with no ſmall grief, how many promiſing Genius's of this age are wandering (as I may ſay) in the dark without a guide, I have undertaken this arduous but neceſſary taſk, to lead them as it were by the hand, and ſtep by ſtep, the gentle down-hill way to the Bathos; the bottom, the end, the central point, the *non plus ultra*, of true Modern Poeſy!

When I conſider (my dear Countrymen) the extent, fertility, and populouſneſs of our Lowlands of Parnaſſus, the flouriſhing ſtate of our Trade, and the plenty of our Manufacture; there are two reflections which adminiſter great occaſion of ſurprize: The one, that all dignities and honours ſhould be beſtowed upon the exceeding few meager inhabitants of the Top of the mountain; the other, that our own nation ſhould have arrived to that pitch of greatneſs it now poſſeſſes, without any regular Syſtem of Laws. As to the firſt, it is with great pleaſure I have obſerved of late the gradual Decay of Delicacy and Refinement among mankind, who are become too reaſonable to require that we ſhould labour with infinite pains to come up to the taſte of theſe Mountaineers, when they without any may condeſcend to ours. But as we have now an unqueſtionable Majority on our ſide, I doubt not but we ſhall ſhortly be able to level the Highlanders, and procure a far-

ther vent for our own product, which is already ſo much reliſhed, encouraged, and rewarded, by the Nobility and Gentry of Great Britain.

Therefore to ſupply our former defect, I purpoſe to collect the ſcattered rules of our Art into regular Inſtitutes, from the example and practice of the deep Genius's of our nation; imitating herein my predeceſſors, the Maſter of Alexander, and the Secretary of the renowned Zenobia. And in this my undertaking I am the more animated, as I expect more ſucceſs than has attended even thoſe great Critics; ſince their Laws (tho' they might be good) have ever been ſlackly executed, and their Precepts (however ſtrict) obey'd only by fits, and by a very ſmall number.

At the ſame time I intend to do juſtice upon our neighbours, inhabitants of the upper Parnaſſus; who taking advantage of the riſing ground, are perpetually throwing down rubbiſh, dirt and ſtones upon us, never ſuffering us to live in peace. Theſe men, while they enjoy the cryſtal ſtream of Helicon, envy us our common water, which (thank our ſtars) tho' it is ſomewhat muddy, flows in much greater abundance. Nor is this the greateſt injuſtice that we have to complain of; for though it is evident that we never made the leaſt attempt or inrode into their territories, but lived contented in our native ſens,

they have often not only committed Petty Larcenies upon our borders, but driven the country, and carried off at once whole Cart-loads of our manufacture; to reclaim ſome of which ſtolen goods is part of the deſign of this Treatiſe.

For we ſhall ſee, in the courſe of this work, that our greateſt Adverſaries have ſometimes deſcended towards us; and, doubtleſs, might now and then have arrived at the Bathos itſelf, had it not been for that miſtaken opinion they all entertained, that the Rules of the Ancients were equally neceſſary to the Moderns; than which there cannot be a more grievous Error, as will be amply proved in the following diſcourſe.

And indeed when any of theſe have gone ſo far, as by the light of their own Genius to attempt *new* Models, it is wonderful to obſerve, how nearly they have approached us in thoſe particular pieces; tho' in the others they differed *toto cœlo* from us.

CHAP. II.

That the Bathos, or Profund, is the natural Taſte of Man, and in particular, of the preſent Age.

THE Taſte of the Bathos is implanted by Nature itſelf in the ſoul of man; till, perverted by cuſtom or example, he is taught, or rather compelled, to reliſh the Sublime. Accordingly, we ſee the unprejudiced minds of Children delight only in ſuch productions, and in ſuch images, as our true modern writers ſet before them. I have obſerved how faſt the general Taſte is returning to this firſt Simplicity and Innocence: and if the intent of all Poetry be to divert and inſtruct, certainly that kind which diverts and inſtructs the *greateſt number*, is to be preferred. Let us look round among the Admirers of Poetry, we ſhall find thoſe who have a taſte of the Sublime to be very few; but the Profund ſtrikes univerſally, and is adapted to every capacity.

'Tis a fruitleſs undertaking to write for men of a nice and foppiſh Guſto, whom, after all, it is almoſt impoſſible to pleaſe, and 'tis ſtill more chimerical to

write for Poſterity, of whoſe Taſte we cannot make any judgment, and whoſe Applauſe we can never enjoy. It muſt be confeſſed our wiſer authors have a preſent end.

Et prodeſſe volunt, et delectare Poetæ.

Their true deſign is Profit or Gain; in order to acquire which, 'tis neceſſary to procure applauſe by adminiſtring pleaſure to the reader: From whence it follows demonſtrably, that their productions muſt be ſuited to the *preſent* Taſte. And I cannot but congratulate our age on this peculiar felicity, that, though we have made indeed great progreſs in all other branches of Luxury, we are not yet debauched with any high Reliſh in Poetry, but are, in this one Taſte, leſs nice than our anceſtors. If an Art is to be eſtimated by its ſucceſs, I appeal to experience whether there have not been, in proportion to their number, as many ſtarving good Poets, as bad ones.

Nevertheleſs, in making Gain the principal end of our Art, far be it from me to exclude any great Genius's of *Rank* or *Fortune* from diverting themſelves this way. They ought to be praiſed no leſs than thoſe Princes, who paſs their vacant hours in ſome ingenious, mechanical, or manual Art. And to ſuch as theſe, it would be ingratitude not to own, that our Art has been often infinitely indebted.

CHAP. III.

The Neceſſity of the Bathos, phyſically conſidered.

FArthermore, it were great cruelty and injuſtice, if all ſuch Authors as cannot write in the other way, were prohibited from writing at all. Againſt this I draw an argument from what ſeems to me an undoubted phyſical Maxim, That Poetry is a natural or morbid Secretion from the Brain. As I would not ſuddenly ſtop a cold in the head, or dry up my neighbour's Iſſue, I would as little hinder him from neceſſary writing. It may be affirmed with great truth, that there is hardly any human creature paſt childhood, but at one time or other has had ſome Poetical Evacuation, and, no queſtion, was much the better for it in his health; ſo true is the ſaying, *Naſcimur Poetæ*. Therefore is the Deſire of Writing properly termed *Pruritus*, the "Titillation "of the Generative Faculty of the Brain," and the Perſon is ſaid to conceive: now ſuch as conceive muſt bring forth. I have known a man thoughtful, melancholy and raving for divers days, who forthwith grew wonderfully eaſy, lightſome, and chearful, upon a diſcharge of the peccant humour, in exceeding pu-

rulent Metre. Nor can I queſtion, but abundance of untimely deaths are occaſioned for want of this laudable vent of unruly paſſions: yea, perhaps, in poor wretches, (which is very lamentable) for mere want of pen, ink, and paper! From hence it follows, that a ſuppreſſion of the very worſt Poetry is of dangerous conſequence to the State. We find by experience, that the ſame humours which vent themſelves in ſummer in Ballads and Sonnets, are condenſed by the winter's cold into Pamphlets and Speeches for and againſt the Miniſtry: nay, I know not, but many times a piece of Poetry may be the moſt innocent compoſition of a Miniſter himſelf.

It is therefore manifeſt that *Mediocrity* ought to be allowed, yea indulged, to the good Subjects of England. Nor can I conceive how the world has ſwallowed the contrary as a Maxim, upon the ſingle authority of that [b] Horace? Why ſhould the golden Mean, and quinteſſence of all Virtues, be deemed ſo offenſive in this Art? or Coolneſs or Mediocrity be ſo amiable a quality in a Man, and ſo deteſtable in a Poet?

However, far be it from me to compare theſe Writers with thoſe great Spirits, who are born with *a Vivacité de peſanteur*, or (as an Engliſh Author calls

[b] *Mediocribus eſſe poetis*
Non dii, non homines, etc. Hor.

it) an "Alacrity of ſinking;" and who by ſtrength of Nature alone can excel. All I mean is to evince the Neceſſity of Rules to theſe leſſer Genius's, as well as the Uſefulneſs of them to the greater.

CHAP. IV.

That there is an Art of the Bathos, or Profund.

WE come now to prove, that there is an Art of Sinking in Poetry. Is there not an Architecture of Vaults and Cellars, as well as of lofty Domes and Pyramids? Is there not as much ſkill and labour in making Dikes, as in raiſing Mounts? Is there not an Art of Diving as well as of Flying? And will any ſober practitioner affirm, that a diving Engine is not of ſingular uſe in making him long-winded, aſſiſting his light, and furniſhing him with other ingenious means of keeping under water.

If we ſearch the Authors of Antiquity, we ſhall find as few to have been diſtinguiſhed in the true Profund, as in the true Sublime. And the very ſame thing (as it appears from Longinus) had been imagined of that, as now of this: namely, that it was entirely the Gift of Nature. I grant that to

excel in the Bathos a Genius is requiſite; yet the Rules of Art muſt be allowed ſo far uſeful, as to add weight, or, as I may ſay, hang on lead, to facilitate and enforce our deſcent, to guide us to the moſt advantageous declivities, and habituate our imagination to a depth of thinking. Many there are that can fall, but few can arrive at the felicity of falling gracefully; much more for a man who is amongſt the loweſt of the Creation, at the very bottom of the Atmoſphere to deſcend beneath himſelf, is not ſo eaſy a taſk, unleſs he calls in Art in to his aſſiſtance. It is with the Bathos as with ſmall Beer, which is indeed vapid and inſipid, if left at large, and let abroad; but being by our Rules confined and well ſtopt, nothing grows ſo frothy, pert, and bouncing.

The Sublime of Nature is the Sky, the Sun, Moon, Stars, etc. The Profund of Nature is Gold, Pearls, precious Stones, and the Treaſures of the Deep, which are ineſtimable as unknown. But all that lies between theſe, as Corn, Flower, Fruits, Animals, and things for the meer uſe of Man, are of mean price, and ſo common as not to be greatly eſteemed by the curious. It being certain, that any thing, of which we know the true uſe, cannot be invaluable: Which affords a ſolution, why common Senſe hath either been totally deſpiſed, or held in ſmall repute, by the greateſt modern Critics and Authors.

CHAP. V.

Of the true Genius for the Profund, and by what it is conſtituted.

AND I will venture to lay it down, as the firſt Maxim and Corner-Stone of this our Art; that whoever would excel therein, muſt ſtudiouſly avoid, deteſt, and turn his head from all the ideas, ways, and workings of that peſtilent Foe to Wit, and Deſtroyer of fine Figures, which is known by the Name of *Common Senſe*. His buſineſs muſt be to contract the true *Gout de travers;* and to acquire a moſt happy, uncommon, unaccountable Way of Thinking.

He is to conſider himſelf as a Groteſque painter, whoſe works would be ſpoiled by an imitation of nature, or uniformity of deſign. He is to mingle bits of the moſt various, or diſcordant kinds, landſcape, hiſtory, portraits, animals, and connect them with a great deal of flouriſhing, by heads or tails, as it ſhall pleaſe his imagination, and contribute to hisprincipal end, which is to glare by ſtrong oppo-

ſitions of colours, and ſurprize by contrariety of images.

Serpentes avibus geminentur; tigribus agni. Hor.

His deſign ought to be like a labyrinth, out of which no body can get clear but himſelf. And ſince the great Art of all poetry is to mix Truth with Fiction, in order to join the *Credible* with the *Surprizing*; our author ſhall produce the Credible, by painting nature in her loweſt ſimplicity; and the Surprizing, by contradicting common opinion. In the very Manners he will affect the *Marvellous*; he will draw Achilles with the patience of Job; a prince talking like a Jack-pudding; a Maid of honour ſelling bargains; a footman ſpeaking like a philoſopher; and a fine gentleman like a ſcholar. Whoever is converſant in modern Plays, may make a moſt noble collection of this kind, and, at the ſame time, form a complete body of *modern Ethics and Morality*.

Nothing ſeemed more plain to our great authors, than that the world had long been weary of *natural things*. How much the contrary are formed to pleaſe, is evident from the univerſal applauſe daily given to the admirable entertainments of Harlequins and Magicians on our ſtage. When an audience behold a coach turned into a wheel-barrow, a conjurer into an old woman, or a man's head where

his heels ſhould be; how are they ſtruck with tranſport and delight? Which can only be imputed to this cauſe, that each object is changed into that which hath been ſuggeſted to them by their own low ideas before.

He ought therefore to render himſelf maſter of this happy and *anti-natural* way of thinking to ſuch a degree, as to be able, on the appearance of any object, to furniſh his imagination with ideas infinitely *below* it. And his eyes ſhould be like unto the wrong end of a proſpective glaſs, by which all the objects of nature are leſſened.

For example; when a true genius looks upon the Sky, he immediately catches the idea of a piece of blue luteſtring, or a child's mantle.

[c] *The Skies, whoſe ſpreading volume ſcarce have room,*
Spun thin, and wove in nature's fineſt loom,
The new-born world in their ſoft lap embrac'd,
And all around their ſtarry mantle caſt.

If he looks upon a Tempeſt, he ſhall have an image of a tumbled bed, and deſcribe a ſucceeding calm in this manner.

[d] *The ocean joy'd to ſee the tempeſt fled,*
New lays his waves, and ſmooths his ruffled bed.

[c] Prince Arthur, p. 41, 42. [d] P. 14.

The Triumphs and Acclamations of the Angels, at the Creation of the Univerſe, preſent to his imagination "the Rejoicings of the Lord Mayor's "Day;" and he beholds thoſe glorious beings celebrating the Creator, by huzzaing, making illuminations, and flinging ſquibs, crackers and ſky-rockets.

[c] *Glorious illuminations, made on high*
By all the Stars and planets of the ſky,
In juſt degrees, and ſhining order plac'd,
Spectators charm'd, and the bleſt dwelling grac'd.
Thro' all th' enlighten'd air ſwift fireworks flew,
Which with repeated ſhouts glad Cherubs threw,
Comets aſcended with their ſweeping train,
Then fell in ſtarry ſhow'rs and glittering rain.
In air ten thouſand meteors blazing hung,
Which from th' eternal battlements were flung.

If a man who is violently fond of *Wit*, will ſacrifice to that paſſion his friend or his God, would it not be a ſhame, if he who is ſmit with the love of the *Bathos* ſhould not ſacrifice to it all other tranſitory regards? You ſhall hear a zealous Proteſtant

N. B. In order to do Juſtice to theſe great Poets, our Citations are taken from the beſt, the laſt, and moſt correct Editions of their Works. That which we uſe of Prince Arthur, is in *Duodecimo*, 1714. The fourth Edition reviſed.

[c] P. 50.

Deacon invoke a Saint, and modeſtly beſeech her to do more for us than Providence:

[f] *Look down bleſs'd ſaint, with pity then look down,*
Shed on this land thy kinder influence,
And guide us through the miſts of providence,
In which we ſtray.

Neither will he, if a goodly Simile come in his way, ſcruple to affirm himſelf an eye-witneſs of things never yet beheld by man, or never in exiſtence; as thus,

[g] *Thus have I ſeen in Araby the bleſs'd.*
A Phœnix couch'd upon her ſun'ral neſt.

But to convince you that nothing is ſo great which a marvellous genius, prompted by this laudable zeal, is not able to leſſen; hear how the moſt ſublime of all Beings is repreſented in the following images:

Firſt he is a PAINTER.

[h] *Sometimes the Lord of Nature in the air,*
Spreads forth his clouds, his ſable canvas, where

[f] A. Philips on the death of Queen Mary.

[g] Anon.

[h] Black. opt. edit. duod. 1716. p. 172.

His pencil, dipp'd in heav'nly colour bright,
Paints his fair rainbow, charming to the ſight.

Now he is a CHEMIST.

[i] *Th' Almighty Chemiſt does his work prepare,*
Pours down his waters on the thirſty plain,
Digeſts his light'ning, and diſtils his rain.

Now he is a WRESTLER.

[k] *Me in his griping arms th' Eternal took,*
And with ſuch mighty force my body ſhook,
That the ſtrong graſp my members ſorely bruis'd,
Broke all my bones, and all my ſinews loos'd.

Now a RECRUITING OFFICER.

[l] *For clouds, the ſun-beams levy freſh ſupplies,*
And raiſe recruits of vapours, which ariſe
Drawn from the ſeas, to muſter in the ſkies.

Now a peaceable GUARANTEE.

[m] *In leagues of peace the neighbours did agree,*
And to maintain them, God was Guarantee.

[i] Blackm. Pſ. civ. p. 263. [k] Page 75. [l] P. 170.
[m] P. 70.

Then he is an ATTORNEY.

[n] *Job, as a vile offender, God indites.*
And terrible decrees againſt me writes.
God will not be my advocate,
My cauſe to manage or debate.

In the following Lines he is a GOLDBEATER.

[o] *Who the rich metal beats, and then, with care,*
Unfolds the golden leaves, to gild the fields of air.

Then a FULLER.

[p] ——— *th' exhaling reeks that ſecret riſe,*
Born on rebounding ſun-beams thro' the ſkies,
Are thicken'd, wrought, and whiten'd, till they grow
A heav'nly fleece.

A MERCER, or PACKER.

[q] *Didſt thou one end of air's wide curtain hold,*
And help the Bales of Æther to unfold;
Say, which cærulean pile was by thy hand unroll'd?

[n] P. 61. [o] P. 181. [p] P. 18.
[q] P. 174.

A BUTLER.

[r] *He measures all the drops with wondrous skill,*
Which the black clouds, his floating Bottles fill.

And a BAKER.

[s] *God in the wilderness his table spread,*
And in his airy Ovens bak'd their bread.

CHAP. VI.

Of the several Kinds of Genius's in the Profund, and the Marks and Characters of each.

I Doubt not but the reader, by this Cloud of examples, begins to be convinced of the truth of our assertion, that the Bathos is an *Art*; and that the Genius of no mortal whatever, following the mere ideas of Nature, and unassisted with an habitual, nay laborious peculiarity of thinking, could arrive at images so wonderfully low and unaccountable. The

[r] P. 131. [s] Blackm. Song of Moses, p. 218.

great author, from whoſe treaſury we have drawn all theſe inſtances (the Father of the Bathos, and indeed the Homer of it) has, like that immortal Greek, confined his labours to the greater Poetry, and thereby left room for others to acquire a due ſhare of praiſe in inferior kinds. Many painters who could never hit a noſe or an eye, have with felicity copied a ſmall-pox, or been admirable at a toad or a red herring. And ſeldom are we without genius's for *Still-life*, which they can work up and ſtiffen with incredible accuracy.

An univerſal Genius riſes not in an age; but when he riſes, armies riſe in him! he pours forth five or ſix Epic Poems with greater facility, than five or ſix pages can be produced by an elaborate and ſervile copier after Nature or the Ancients. It is affirmed by Quintilian, that the ſame genius which made Germanicus ſo great a General, would, with equal application, have made him an excellent Heroic Poet. In like manner, reaſoning from the affinity there appears between Arts and Sciences, I doubt not but an active catcher of butterflies, a careful and fanciful pattern-drawer, an induſtrious collector of ſhells, a laborious and tuneful bag-piper, or a diligent breeder of tame rabbits, might ſeverally excel in their reſpective parts of the Bathos.

I shall range these confined and less copious Genius's under proper classes, and (the better to give their pictures to the reader) under the names of *Animals* of some sort or other; whereby he will be enabled, at the first sight of such as shall daily come forth, to know to what kind to refer, and with what authors to compare them.

1. The *Flying Fishes*: These are writers who now and then rise upon their fins, and fly out of the Profund; but their wings are soon dry, and they drop down to the bottom. G. S. A. H. C. G.

2. The *Swallows* are authors that are eternally skimming and fluttering up and down, but all their agility is employed to *catch flies*. L. T. W. P. Lord H.

3. The *Ostridges* are such, whose heaviness rarely permits them to raise themselves from the ground; their wings are of no use to lift them up, and their motion is between flying and walking; but then they *run very fast*. D. F. L. E. The Hon. E. H.

4. The *Parrots* are they that repeat *another's* words, in such a hoarse odd voice, as makes them seem their *own*. W. B. W. H. C. C. The Reverend D. D.

5. The *Didappers* are authors that keep themſelves long out of ſight, under water, and come up now and then where you leaſt expected them. L. W. G. D. Eſq. The Hon. Sir W. Y.

6. The *Porpoiſes* are unweildy and big; they put all their numbers into a great turmoil and tempeſt; but whenever they appear in plain light (which is ſeldom) they are only ſhapeleſs and ugly monſters. I. D. C. G. I. O.

7. The *Frogs* are ſuch as can neither walk nor fly, but can *leap* and *bound* to admiration: They live generally in the bottom of a ditch, and make a great noiſe whenever they thruſt their heads above water. E. W. I. M. Eſq; T. D, Gent.

8. The *Eels* are obſcure authors, that wrap themſelves up in their own mud, but are mighty nimble and pert. L. W. L. T. P. M. General C.

9. The *Tortoiſes* are ſlow and chill, and, like paſtoral writers, delight much in gardens; they have for the moſt part a fine embroidered Shell, and underneath it, a heavy lump. A. P. W. B. L. E. The Right Hon. E. of S.

Theſe are the chief *Characteriſticks* of the *Bathos*; and in each of theſe kinds we have the comfort to

be bleſſed with ſundry and manifold choice Spirits in this our Iſland.

CHAP. VII.

Of the Profund, when it conſiſts in the Thought.

WE have already laid down the Principles upon which our author is to proceed, and the manner of forming his Thought by familiarizing his mind to the loweſt objects; to which it may be added, that Vulgar converſation will greatly contribute. There is no queſtion but the Garret or the Printer's boy may often be diſcerned in the compoſitions made in ſuch ſcenes and company; and much of Mr Curl himſelf has been inſenſibly infuſed into the works of his learned writers.

The Phyſician, by the ſtudy and inſpection of urine and ordure, approves himſelf in the ſcience: and in like ſort ſhould our author accuſtom and exerciſe his imagination upon the dregs of nature.

This will render his thoughts truly and fundamentally low, and carry him many fathoms beyond

Mediocrity. For, certain it is (tho' ſome lukewarm heads imagine they may be ſafe by temporizing between the extremes) that where there is not a Triticalneſs or Mediocrity in the Thought, it can never be ſunk into the genuine and perfect Bathos, by the moſt elaborate low Expreſſion. It can, at moſt, be only carefully obſcured, or metaphorically debaſed. But 'tis the Thought alone that ſtrikes, and gives the whole that ſpirit, which we admire and ſtare at. For inſtance, in that ingenious piece on a lady's drinking the Bath-waters:

[t] *She drinks! She drinks! Behold the matchleſs dame!*
To her 'tis water, but to us 'tis flame:
Thus fire is water, water fire by turns,
And the ſame ſtream at once both cools and burns.

What can be more eaſy and unaffected than the Diction of theſe verſes? 'Tis the Turn of Thought alone, and the Variety of Imagination, that charm and ſurprize us. And when the ſame lady goes into the Bath, the Thought (as in juſtneſs it ought) goes ſtill deeper.

[u] *Venus beheld her, 'midſt her croud of ſlaves,*
And thought herſelf juſt riſen from the waves.

[t] Anon. [u] Idem.

How much out of the way of common ſenſe is this reflection of Venus, not knowing herſelf from the lady?

Of the ſame nature is that noble miſtake of a frighted ſtag in a full chace, who (ſaith the Poet)

Hears his own feet, and thinks they ſound like more;
And fears the hind feet will o'ertake the fore.

So aſtoniſhing as theſe are, they yield to the following, which is Profundity itſelf,

x *None but himſelf can be his Parallel.*

Unleſs it may ſeem borrowed from the Thought of that Maſter of a Show in Smithfield, who writ in large letters, over the picture of his elephant,

This is the greateſt Elephant in the world, except Himſelf.

However our next inſtance is certainly an original: Speaking of a beautiful Infant,

So fair thou art, that if great Cupid be
A child, as Poets ſay, ſure thou art he.
Fair Venus would miſtake thee for her own,
Did not thy eyes proclaim thee not her ſon.

x Theobald, Double Falſhood.

There all the lightnings of thy Mother's ſhine,
And with a fatal brightneſs kill in thine.

Firſt he is Cupid, then he is not Cupid; firſt Venus would miſtake him, then ſhe would not miſtake him; next his Eyes are his Mother's, and laſtly they are not his Mother's, but his own.

Another author, deſcribing a Poet that ſhines forth amidſt a circle of Critics,

Thus Phœbus thro' the Zodiac takes his way,
And amid Monſters riſes into day.

What a peculiarity is here of invention? The Author's pencil, like the wand of Circe, turns all into monſters at a ſtroke. A great Genius takes things in the lump, without ſtopping at minute conſiderations: In vain might the ram, the bull, the goat, the lion, the crab, the ſcorpion, the fiſhes, all ſtand in his way, as mere natural animals: much more might it be pleaded that a pair of ſcales, an old man, and two innocent children, were no monſters: There were only the Centaur and the Maid that could be eſteemed out of nature. But what of that? with a boldneſs peculiar to theſe daring genius's, what he found not monſters, he made ſo.

CHAP. VIII.

Of the Profund, conſiſting in the Circumſtances, and of Amplification and Periphraſe in general.

WHAT in a great meaſure diſtinguiſhes other writers from ours, is their chuſing and ſeparating ſuch circumſtances in a deſcription as ennoble or elevate the ſubject.

The circumſtances which are moſt natural are *obvious*, therefore not *aſtoniſhing* or peculiar. But thoſe that are far-fetched, or unexpected, or hardly compatible, will ſurpriſe prodigiouſly. Theſe therefore we muſt principally hunt out; but above all, preſerve a laudable *Prolixity*; preſenting the whole and every ſide at once of the image to view. For Choice and Diſtinction are not only a curb to the ſpirit, and limit the deſcriptive faculty, but alſo leſſen the book; which is frequently of the worſt conſequence of all to our author.

When Job ſays in ſhort, "He waſhed his feet in "butter," (a circumſtance ſome Poets would have ſoftned, or paſt over) now hear how this butter is ſpread out by the great Genius.

[y] *With teats diſtended with their milky ſtore,*
Such num'rous lowing herds, before my door,
Their painful burden to unload did meet,
That we with butter might have waſh'd our feet.

How cautious! and particular! He had (ſays our author) ſo many herds, which herds thrived ſo well, and thriving ſo well gave ſo much milk, and that milk produced ſo much butter, that, if he did not, he might have waſh'd his feet in it.

The enſuing deſcription of Hell is no leſs remarkable in the circumſtances,

[z] *In flaming heaps the raging ocean rolls,*
Whoſe livid waves involve deſponding ſouls;
The liquid burnings dreadful colours ſhew,
Some deeply red, *and others* faintly blue.

Could the moſt minute Dutch-painters have been more exact? How inimitably circumſtantial is this alſo of a war-horſe!

[a] *His eye-balls burn, he wounds the ſmoaking plain,*
And knots *of* ſcarlet-ribbond *deck his mane.*

y Blackm. Job, p. 133. z Pr. Arth. p. 89.

a Anon.

Of certain Cudgel-players:

[b] *They brandiſh high in air their threatning ſtaves,*
Their hands a woven guard *of* ozier *ſaves,*
In which they fix their hazle weapon's end.

Who would not think the Poet had paſt his whole life at Wakes in ſuch laudable diverſions? ſince he teaches us how to hold, nay how to make a Cudgel!

Periphraſe is another great aid to *Prolixity*; being a diffuſed circumlocutory manner of expreſſing a known idea, which ſhould be ſo myſteriouſly couch'd, as to give the reader the pleaſure of gueſſing what it is that the author can poſſibly mean, and a ſtrange ſurprize when he finds it.

The Poet I laſt mentioned is incomparable in this figure.

[c] *A waving ſea of heads was round me ſpread,*
And ſtill freſh ſtreams the gazing deluge fed.

Here is a waving ſea of heads, which by a freſh ſtream of heads, grows to be a gazing deluge of heads. You come at laſt to find, it means a *great crowd.*

[b] Pr. Arth. p. 167. [c] Job, p. 78.

How pretty and how genteel is the following?

[d] *Nature's confectioner,*
Whose ſuckets are moiſt alchemy:
The ſtill of his refining mold
Minting the garden into gold.

What is this but a Bee gathering honey?

[e] *Little Syren of the ſtage,*
Empty warbler, breathing lyre,
Wanton gale of fond deſire,
Tuneful miſchief, vocal ſpell.

Who would think, this was only a poor gentlewoman that ſung finely?

We may define *Amplification* to be making the moſt of a Thought; it is the Spinning-wheel of the Bathos, which draws out and ſpreads it in the fineſt thread. There are Amplifiers who can extend half a dozen thin thoughts over a whole Folio; but for which, the tale of many a vaſt Romance, and the ſubſtance of many a fair volume might be reduced, into the ſize of a primmer.

In the book of Job are theſe words, "Haſt thou "commanded the morning, and cauſed the day-

[d] Cleveland. [e] A. Phillips to Cuzzona.

"ſpring to know his place?" How is this extended by the moſt celebrated Amplifier of our age?

[f] *Canſt thou ſet forth th' etherial* mines *on high,*
Which the refulgent ore *of light ſupply?*
Is the celeſtial furnace to thee known,
In which I melt *the golden metal down?*
Treaſures, from whence I deal out light as faſt,
As all my ſtars and laviſh ſuns can waſte.

The ſame author hath amplified a paſſage in the civth Pſalm; "He looks on the earth, and it trem-"bles. He touches the hills, and they ſmoke."

[g] *The hills forget they're fix'd, and in their flight*
Caſt off their weight, and eaſe themſelves for flight:
The woods, with terror wing'd, out-fly the wind,
And leave the heavy, panting hills behind.

You here ſee the hills not only trembling, but ſhaking off the woods from their backs, to run the faſter: After this you are preſented with a foot-race of mountains and woods, where the woods diſtance the mountains, that, like corpulent purſy fellows, come puffing and panting a vaſt way behind them.

[f] Job, p. 108. [g] P. 267.

CHAP. IX.

Of Imitation, and the Manner of imitating.

THAT the true authors of the Profund are to imitate diligently the examples in their *own way*, is not to be queſtioned, and that divers have by this means attained to a depth whereunto their own weight could never have carried them, is evident by ſundry inſtances. Who ſees not that De Foe was the poetical ſon of Withers, Tate of Ogilby, E. Ward of John Taylor, and E——n of Blackmore? Therefore when we ſit down to write, let us bring ſome great author to our mind, and aſk ourſelves this queſtion; How would Sir Richard have ſaid this? Do I expreſs myſelf as ſimply as Amb. Philips? Or flow my numbers with the quiet thoughtleſſneſs of Mr Welſted.

But it may ſeem ſomewhat ſtrange to aſſert, that our Proficient ſhould alſo read the works of thoſe famous Poets who have excelled in the *Sublime*: Yet is not this a paradox? As Virgil is ſaid to have read Ennius, out of his dunghill to draw gold, ſo may our author read Shakeſpear, Milton, and Dry-

den for the contrary end, to bury their gold in his own dunghill. A true Genius, when he finds any thing lofty or ſhining in them, will have the ſkill to bring it down, take off the gloſs, or quite diſcharge the colour, by ſome ingenious circumſtance or Periphraſe, ſome addition or diminution, or by ſome of thoſe Figures, the uſe of which we ſhall ſhew in our next chapter.

The book of Job is acknowledged to be infinitely ſublime, and yet has not the father of the Bathos reduced it in every page? Is there a paſſage in all Virgil more painted up and laboured than the deſcription of Ætna in the third Æneid?

Horrificis juxta tonat Ætna ruinis,
Interdumque atram prorumpit ad æthera nubem,
Turbine fumantem piceo et candente favilla,
Attollitque globos flammarum, et ſidera lambit.
Interdum ſcopulos avulſaque viſcera montis
Erigit eructans, liquefactaque ſaxa ſub auras
Cum gemitu glomerat, fundoque exæſtuat imo.

(I beg pardon of the gentle Engliſh reader, and ſuch of our writters as underſtand not Latin.) Lo! how this is taken down by our Britiſh Poet, by the ſingle happy thought of throwing the mountain into a *fit* of the *colic*.

[h] *Ætna, and all the burning mountains, find*
Their kindled ſtores with inbred ſtorms of wind
Blown up to rage ; and, roaring out, *complain*
As torn with inward gripes, *and tort'ring pain :*
Lab'ring, they caſt their dreadful vomit *round,*
And with their melted bowels *ſpread the ground.*

Horace, in ſearch of the Sublime, ſtruck his head againſt the Stars [i]; but Empedocles, to fathom the Profund, threw himſelf into Ætna. And who but would imagine our excellent Modern had alſo been there, from this deſcription?

Imitation is of two ſorts; the firſt is when we force to our own purpoſes the Thoughts of others; the ſecond conſiſts in copying the Imperfections or Blemiſhes of celebrated authors. I have ſeen a Play profeſſedly writ in the ſtyle of Shakeſpear; wherein the reſemblance lay in one ſingle line,

And ſo good morrow t'ye, good maſter Lieutenant.

And ſundry poems in imitation of Milton, where with the utmoſt exactneſs, and not ſo much as one exception, nevertheleſs was conſtantly *nathleſs*, embroider'd was *broider'd*, hermits were *eremites*, diſ-

[h] Pr. Arthur, p. 75.

[i] *Sublimi feriam ſidera vertice.*

dain'd was *'ſdain'd*, ſhady *umbrageous*, enterprize *emprize*, pagan *paynim*, pinnions *pennous*, ſweet *dulcet*, orchards *orchats*, bridge-work *pontifical*; nay, her was *hir*, and their was *thir* thro' the whole poem. And in very deed, there is no other way by which the true modern poet could read, to any purpoſe, the works of ſuch men as Milton and Shakeſpear.

It may be expected, that, like other Critics, I ſhould next ſpeak of the *Paſſions:* But as the main end and principal effect of the Bathos is to produce *Tranquillity of Mind*, (and ſure it is a better deſign to promote *ſleep* than madneſs) we have little to ſay on this ſubject. Nor will the ſhort bounds of this diſcourſe allow us to treat at large of the *Emollients* and the *Opiats* of Poeſy, of the Cool, and the manner of producing it, or of the methods uſed by our authors in managing the Paſſions. I ſhall but tranſiently remark, that nothing contributes ſo much to the *Cool*, as the uſe of *Wit* in expreſſing paſſion: The true genius rarely fails of points, conceits, and proper *ſimiles* on ſuch occaſions: This we may term the *Pathetic epigrammatical*, in which even puns are made uſe of with good ſucceſs. Hereby our beſt authors have avoided throwing themſelves or their readers into any indecent Tranſports.

But as it is ſometimes needful to excite the *paſſions* of our antagoniſt in the polemic way, the true ſtudents in the law have conſtantly taken their me-

thods from low life, where they obſerved, that, to move Anger, uſe is made of ſcolding and railing; to move Love, of bawdry; to beget Favour and Friendſhip, of groſs flattery; and to produce Fear, of calumniating an adverſary with crimes obnoxious to the State. As for Shame, it is a ſilly paſſion, of which as our authors are incapable themſelves, ſo they would not produce it in others.

CHAP. X.

Of Tropes and Figures: And firſt of the variegating, confounding, and reverſing Figures.

BUT we proceed to the *Figures*. We cannot too earneſtly recommend to our authors the ſtudy of the *Abuſe of Speech*. They ought to lay it down as a principle, to ſay nothing in the uſual way, but (if poſſible) in the direct contrary. Therefore the Figures muſt be ſo turn'd as to manifeſt

that intricate and wonderful Caſt of Head which diſtinguiſhes all writers of this kind; or (as I may ſay) to refer exactly the Mold in which they were formed, in all its inequalities, cavities, obliquities, odd crannies, and diſtortions.

It would be endleſs, nay impoſſible to enumerate all ſuch Figures; but we ſhall content ourſelves to range the principal, which moſt powerfully contribute to the Bathos, under three Claſſes.

I. The Variegating, Confounding, or Reverſing Tropes and Figures.
II. The Magnifying, and
III. The Diminiſhing.

We cannot avoid giving to theſe the Greek or Roman Names; but in tenderneſs to our countrymen and fellow writers, many of whom, however exquiſite, are wholly ignorant of thoſe languages, we have alſo explained them in our mother tongue.

I. Of the firſt ſort, nothing ſo much conduces to the Bathos, as the

CATACHRESIS.

A Maſter of this will ſay,

Mow the Beard,
Shave the Graſs,

Pin the Plank,
Nail my Sleeve.

From whence reſults the ſame kind of pleaſure to the mind as to the eye, when we behold Harlequin trimming himſelf with a hatchet, hewing down a tree with a raſor, making his tea in a cauldron, and brewing his ale in a tea-pot, to the incredible ſatisfaction of the Britiſh ſpectator. Another ſource of the Bathos is,

The METONYMY,

the invention of Cauſes for Effects, of Inventors for Inventions, etc.

Laced in her [f] *Coſins new appear'd the bride,*
A [g] *Bubble-boy and* [h] *Tompion at her ſide,*
And with an air divine her [i] *Colmar ply'd:*
Then oh! ſhe cries, what ſlaves I round me ſee?
Here a bright Redcoat, there a ſmart [k] *Toupee.*

The SYNECDOCHE,

which conſiſts, in the uſe of a part for the whole. You may call a young woman ſometimes Pretty-*face*

f Stays. g Tweezer-caſe. h Watch. i Fan.
k A ſort of Perriwig: All words in uſe in this preſent Year 1727.

and Pigs-*eyes*, and ſometimes Snotty-*noſe* and Draggle-*tail*. Or of Accidents for Perſons; as a Lawyer is called Split-cauſe, a Taylor Prick-louſe, etc. Or of things belonging to a man, for the man himſelf; as a *Sword*-man, a *Gown*-man, a *T-m-T-d*-man: a White *ſtaff*, a Turn-*key*, etc.

The APOSIOPESIS.

An excellent figure for the Ignorant, as, "What "ſhall I ſay?" when one has nothing to ſay: or I "can no more," when one really can no more. Expreſſions which the gentle reader is ſo good as never to take in earneſt.

The METAPHOR.

The firſt rule is to draw it from the *loweſt things*, which is a certain way to ſink the higheſt; as when you ſpeak of the Thunder of Heaven, ſay,

[l] *The* Lords above *are* angry *and* talk big.

If you would deſcribe a rich man refunding his treaſures, expreſs it thus,

[m] *Tho' he* (*as ſaid*) *may Riches* gorge, *the Spoil*
Painful in maſſy Vomit *ſhall* recoil,

l Lee Alex. m Blackm, Job, p. 91, 93.

Soon ſhall he periſh with a ſwift decay,
Like his own Ordure, *caſt with ſcorn away.*

The Second, that, whenever you ſtart a Metaphor, you muſt be ſure to *run it down*, and purſue it as far as it can go. If you get the ſcent of a State negotiation, follow it in this manner.

[n] *The ſtones and all the elements with thee*
Shall ratify *a ſtrict* confederacy;
Wild beaſts their ſavage temper ſhall forget,
And for a firm alliance *with thee* treat;
The finny tyrant of the ſpacious ſeas
Shall ſend a ſcaly embaſſy *for peace;*
His plighted faith *the Crocodile ſhall keep,*
And ſeeing thee, for joy ſincerely weep.

Or if you repreſent the Creator, denouncing war againſt the wicked, be ſure not to omit one circumſtance uſual in proclaiming and levying war.

[o] Envoys *and* Agents, *who by command*
Reſide in Paleſtina's land,
To whom commiſſions *I have given,*
To manage there the intereſts *of heaven*:
Ye holy heralds *who* proclaim
Or war or peace, in mine your maſter's name:

n Job, p. 22. o Blackm. Iſaac, xl.

Ye pioneers *of heaven, prepare a* road,
Make it plain, direct and broad;
For I in perſon *will my people* head;
For the divine deliverer
Will on his march *in majeſty appear,*
And needs the aid of no confed'rate power.

Under the article of the *Confounding*, we rank

1. The MIXTURE OF FIGURES,

which raiſes ſo many images, as to give you no image at all. But its principal beauty is when it gives an unexpected picture of Winter. Of this ſort is the following:

[p] *The gaping clouds pour lakes of ſulphur down*
Whoſe livid flaſhes ſickning ſunbeams drown.

What a noble Confuſion? clouds, lakes, brimſtone, flames, ſun-beams, gaping, pouring, ſickning, drowning! all in two lines.

2. The JARGON.

[q] *Thy head ſhall riſe, tho' buried in the duſt,*
And 'midſt the clouds his glittering turrets thruſt.

p Pr. Arthur, p. 36. q Job, p. 107.

Quære, What are the glittering turrets of a man's head?

[r] *Upon the ſhore, as frequent as the ſand,*
To meet the Prince, the glad Dimetians ſtand.

Quære, Where theſe Dimetians ſtood? and of what ſize they were? Add alſo to the *Jargon* ſuch as the following.

[s] *Deſtruction's empire ſhall no longer laſt,*
And Deſolation lye for ever waſte.

[t] *Here Niobe, ſad mother makes her moan,*
And ſeems converted to a ſtone in ſtone.

But for Variegation nothing is more uſeful than

3. The PARANOMASIA, or PUN,

where a Word, like the tongue of a jack-daw, ſpeaks twice as much by being ſplit: As this of Mr Dennis [w],

Bullets that wound, like Parthians as they fly;

or this excellent one of Mr Welſted [x],

r Pr. Arthur, p. 157. s Job, p. 89. t T. Cook, poems. w Poems, 1663, p. 13.

Behold the Virgin lye.
Naked, and only cover'd *by the* Sky.

To which thou may'ſt add,

To ſee her beauties no man needs to ſtoop,
She has the whole Horizon for her hoop.

4. The ANTITHESIS, or SEE-SAW,

whereby Contraries and Oppoſitions are ballanced in ſuch a way, as to cauſe a reader to remain ſuſpended between them, to his exceeding delight and recreation. Such as theſe, on a lady who made herſelf appear out of ſize, by hiding a young princeſs under her cloaths.

[y] *While the kind nymph changing her faultleſs ſhape*
Becomes unhandſome, handſomely *to ſcape.*

On the Maids of Honour in mourning.

[z] *Sadly they charm, and diſmally they pleaſe.*

His eyes ſo bright
[a] *Let in the object and let out the light.*

x Welſted, Poems, Acon and Lavin. y Waller.
z Steel on Queen Mary. a Quarles.

[b] *The Gods look pale to see us look so red.*

The [c] *Fairies and their Queen*
In mantles blue came tripping o'er the green.

[d] *All nature felt a reverential shock,*
The sea stood still to see the mountains rock.

CHAP. XI.

The Figures continued: Of the Magnifying and Diminishing Figures.

A Genuine Writer of the Profund will take care never to *magnify* any object without *clouding* it at the same time: His Thought will appear in a true mist, and very unlike what is in nature. It must always be remember'd that Darkness is an essential

b Lee, Alex. c Phil. Past. d Black. Job. p. 176.

quality of the Profund, or, if there chance to be a glimmering, it muſt be as Milton expreſſes it,

No light, but rather darkneſs viſible.

The chief Figure of this ſort is,

1. The HYPERBOLE, or Impoſſible.

For inſtance of a Lion;

[e] *He roar'd ſo loud, and look'd ſo wond'rous grim,*
His very ſhadow durſt not follow him.

Of a Lady at Dinner.

The ſilver whiteneſs that adorns thy neck,
Sullies the plate, and makes the napkin black.

Of the ſame.

Th' [f] *obſcureneſs of her birth*
Cannot eclipſe the luſtre of her eyes,
Which make her all one light.

Of a Bull-baiting.

[g] *Up to the ſtars the ſprawling maſtives fly,*
And add new monſters to the frighted ſky.

[e] Vet. Aut. [f] Theob. Double Falſhood. [g] Blackm.

Of a Scene of Miſery.

[h] *Behold a ſcene of miſery and woe!*
Here Argus ſoon might weep himſelf quite blind,
Ev'n tho' he had Briareus' hundred hands
To wipe thoſe hundred eyes.

And that modeſt requeſt of two abſent lovers.

Ye Gods! annihilate but Space and Time,
And make two lovers happy.

2. The PERIPHRASIS, which the Moderns call the *Circumbendibus*, whereof we have given examples in the ninth chapter, and ſhall again in the twelfth.

To the ſame claſs of the *Magnifying* may be referred the following, which are ſo excellently modern, that we have yet no name for them. In deſcribing a country proſpect,

[i] *I'd call them mountains, but can't call them ſo,*
For fear to wrong them with a name too low;
While the fair vales beneath ſo humbly lie,
That even humble ſeems a term too high.

III. The third Claſs remains, of the *Diminiſhing* Figures: And 1. the ANTICLIMAX, where the ſe-

h Anon. i Anon.

cond line drops quite ſhort of the firſt, than which nothing creates greater ſurprize.

On the extent of the Britiſh Arms.

[k] *Under the Tropicks is our language ſpoke,*
And part of Flanders hath receiv'd our Yoke.

On a Warrior.

[l] *And thou Dalhouſſy the great God of War,*
Lieutenant Colonel to the Earl of Mar.

On the Valour of the Engliſh.

[m] *Nor* Art *nor* Nature *has the force*
To ſtop its ſteddy courſe,
Nor Alps *nor* Pyrenæans *keep it out,*
Nor fortify'd Redoubt.

At other times this figure operates in a larger extent; and when the gentle reader is in expectation of ſome great image, he either finds it ſurprizingly imperfect, or is preſented with ſomething low, or quite ridiculous. A ſurprize reſembling that of a curious perſon in a cabinet of Antique Statues, who beholds on the Pedeſtal the names of Homer, or Cato; but looking up, finds Homer without a head, and

k Wall. l Anon. m Denn. on Namur.

nothing to be ſeen of Cato but his privy-member. Such are theſe lines of a Leviathan at ſea.

[n] *His motion works, and beats the oozy mud,*
And with its ſlime incorporates the flood,
'Till all th' encumber'd, thick, fermenting ſtream
Does like one Pot of boiling Ointment ſeem.
Where'er he ſwims, he leaves along the lake,
Such frothy furrows, ſuch a foamy track,
That all the waters of the deep appear
Hoary—*with age, or* grey *with ſudden fear.*

But perhaps even theſe are excelled by the enſuing.

[o] *Now the reſiſted flames and fiery ſtore*
By winds aſſaulted, in wide forges roar,
And raging ſeas flow down of melted Ore.
Sometimes they hear long Iron Bars remov'd,
And to *and* fro *huge* Heaps of Cinders ſhov'd.

2. The VULGAR,

is alſo a Species of the *Diminiſhing*: By this a ſpear flying into the air is compared to a boy whiſtling as he goes on an errand.

n Blackm. Job, p. 197. o Pr. Arthur. p. 157.

[p] *The mighty* Stuffa *threw a maſſy ſpear,*
Which, with its Errand pleas'd, *ſung thro' the air.*

A Man raging with grief to a Maſtiff Dog:

[q] *I cannot ſtifle this gigantic woe,*
Nor on my raging grief a muzzle *threw.*

And Clouds big with water to a woman in great neceſſity:

Diſtended *with the* Waters *in 'em pent,*
The clouds hang deep *in air, but* hang unrent.

3. The Infantine.

This is when a Poet grows ſo very ſimple, as to think and talk like a child. I ſhall take my examples from the greateſt Maſter in this way: Hear how he fondles, like a meer ſtammerer.

[r] Little Charm *of placid mien,*
Miniature *of beauty's queen,*
Hither, Britiſh muſe of mine,
Hither, all ye Græcian Nine,

p Pr. Arthur. q Job, p. 41. r Amb. Phillips on Miſs Cuzzona.

With the lovely Graces Three,
And your pretty Nurſeling *ſee.*

When the meadows next are ſeen,
Sweet enamel, white and green.
When again the lambkins *play,*
Pretty Sportlings *full of* May.
Then the neck ſo white and round,
(Little Neck *with brilliants bound.*)
And thy Gentleneſs *of mind,*
(Gentle *from a* gentle *kind*) etc.
Happy *thrice, and* thrice agen,
Happieſt *he of* happy *men,* etc.

and the reſt of thoſe excellent Lullabies of his compoſition.

How prettily he aſks the ſheep to teach him to bleat?

[s] *Teach me to grieve with bleating moan, my ſheep.*

Hear how a babe would reaſon on his nurſe's death:

[t] *That ever ſhe* could *die! Oh moſt* unkind!
To die, and leave poor Colinet *behind?*
And yet,—Why blame I her!—

[s] Phillip's Paſtorals. [t] Ibid.

With no leſs ſimplicity does he ſuppoſe that ſhepherdeſſes tear their hair and beat their breaſts, at their own deaths:

[u] *Ye brighter maids, faint emblems of my fair,*
With looks caſt down, and with diſhevel'd hair,
In bitter anguiſh beat your breaſts, and moan
Her death untimely, as it were your own.

4. The INANITY, or NOTHINGNESS.

Of this the ſame author furniſhes us with moſt beautiful inſtances:

[y] *Ah ſilly I, more ſilly than my ſheep,*
(Which on the flow'ry plain I once did keep.)

[z] *To the grave Senate ſhe could counſel give,*
(Which with aſtoniſhment they did receive.)

[a] *He whom loud cannon could not terrify,*
Falls (from the grandeur of his Majeſty.)

[b] *Happy merry as a king,*
Sipping *dew, you* ſip, *and ſing.*

The Noiſe *returning with returning* Light,
What did it?
[c] *Diſpers'd the* Silence, *and diſpell'd the* Night.

y Ibid z Phil. on Q. Mary. a Ibid. b T. Cook on a Graſhopper. c Anon.

You eaſily perceive the Nothingneſs of every ſecond Verſe.

[d] *The glories of proud* London *to ſurvey,*
The Sun himſelf ſhall riſe—by break of day.

5. The EXPLETIVE,

admirably exemplified in the Epithets of many authors.

Th' umbrageous ſhadow, and the verdant green,
The running current, and odorous fragrance,
Chear my lone ſolitude with joyous gladneſs.

Or in pretty drawling words like theſe,

[e] *All men his tomb, all men his ſons adore,*
And his ſon's ſons till there ſhall be no more.
The riſing ſun our grief did ſee,
The ſetting ſun did ſee the ſame,
While wretched we remembred thee,
[f] *O Sion, Sion, lovely name.*

6. The MACROLOGY and PLEONASM,

are as generally coupled, as a lean rabbit with a fat one; nor is it a wonder, the ſuperfluity of words and

[d] Autor. Vet. [e] T. Cook, Poems. [f] Ibid.

vacuity of ſenſe, being juſt the ſame thing. I am pleaſed to ſee one of our greateſt adverſaries employ this figure.

[g] *The growth of meadows, and the pride of fields*
The food of armies and ſupport of wars:
Refuſe of ſwords, and gleanings of a fight,
Leſſen his numbers, and contract his hoſt.
Where'er his friends retire, or foes ſucceed,
Cover'd with Tempeſts, and in oceans drown'd.

Of all which the Perfection is

The TAUTOLOGY.

[h] *Break thro' the billows, and—divide the main*
In ſmoother numbers, and—in ſofter verſe.

[i] Divide—*and* part—*the* ſever'd *World*—in two.—

With ten thouſand others equally muſical, and plentifully flowing thro' moſt of our celebrated modern Poems

g Camp. h Tonſc. Miſc. 12mo, vol. iv. p. 291. 4th Edit.
i Ibid. vol. vi. p. 121.

CHAP. XII.

Of Expreſſion, and the ſeveral Sorts of Style of the preſent Age.

THE *Expreſſion* is adequate, when it is proportionably low to the Profundity of the Thought. It muſt not be always *Grammatical*, leſt it appear pedantic and ungentlemanly; nor too clear, for fear it becomes vulgar; for obſcurity beſtows a caſt of the wonderful, and throws an oracular dignity upon a piece which hath no meaning.

For example, ſometimes uſe the wrong Number; *The ſword and Peſtilence at once devours*, inſtead of *devour*. [k] Sometimes the wrong Caſe; *And who more fit to ſooth the God than thee?* inſtead of *thou*: And rather than ſay, *Thetis ſaw Achilles weep*, ſhe *heard* him weep.

We muſt be exceeding careful in two things; firſt, in the *Choice* of *low Words*: ſecondly, in the *ſober* and *orderly* way of *ranging* them. Many of our Poets are naturally bleſſed with this talent, inſomuch that they are in the circumſtance of that honeſt Citizen, who

k Ti. Hom. Il. i.

had made *Proſe* all his life without knowing it. Let verſes run in this manner, juſt to be a vehicle to the words: (I take them from my laſt cited author, who, tho' otherwiſe by no means of our rank, ſeemed once in his life to have a mind to be ſimple.)

[l] *If not, a prize I will myſelf decree,*
From him, or him, or elſe perhaps from thee.

[m] *full of Days was he;*
Two ages paſt, he liv'd the third to ſee.

[n] *The king of forty kings, and honour'd more*
By mighty Jove than e'er was king before.

[o] *That I may know, if thou my pray'r deny,*
The moſt deſpis'd of all the Gods am I.

[p] *Then let my mother once be rul'd by me,*
Tho' much more wiſe than I pretend to be.

Or theſe of the ſame hand.

[q] *I leave the arts of poetry and verſe*
To them that practiſe them with more ſucceſs:

l Ti. Hom. Il. i. p. 11. m Idem. p. 17. n Idem. p. 19. o P. 34. p P. 38. q Tonſ. Miſc. 12mo, vol. iv. p. 292. fourth Edit.

Of greater truths I now prepare to tell,
And ſo at once, dear friend and muſe, farewel.

Sometimes a ſingle *Word* will vulgariſe a poetical idea; as where a Ship ſet on fire owes all the *Spirit* of the *Bathos* to one choice word that ends the line.

[r] *And his ſcorch'd ribs the hot Contagion* fry'd.

And in that deſcription of a World in ruins,

[s] *Should the whole frame of nature round him break,*
He unconcern'd would bear the mighty Crack.

So alſo in theſe,

[t] *Beaſts tame and ſavage to the river's brink*
Come, from the fields and wild abodes—to drink.

Frequently two or three words will do it effectually,

[u] *He from the clouds does the* ſweet liquor ſqueeze,
That chears the Foreſt and the Garden *trees.*

It is alſo uſeful to employ *Technical Terms*, which eſtrange your ſtyle from the great and general ideas

r Pr. Arth. p. 151. s Tonſ. Miſc. vol. vi. p. 119.
t Job, 263. u Id. Job, 264.

of nature: and the higher your ſubject is, the lower ſhould you ſearch into mechanicks for your expreſſion. If you deſcribe the garment of an angel, ſay that his [x] *Linnen* was *finely ſpun*, and *bleached on the happy Plains*, [y] Call an army of Angels, *Angelic Cuiraſſiers*, and, if you have occaſion to mention a number of misfortunes, ſtyle them

[z] *Freſh* Troop, *of Pains, and* regimented *Woes.*

STYLE is divided by the Rhetoricians into the Proper and the Figured. Of the Figured we have already treated, and the Proper is what our authors have nothing to do with. Of Styles we ſhall mention only the Principal which owe to the moderns either their chief Improvement, or entire Invention.

1. The FLORID Style,

than which none is more proper to the Bathos, as flowers, which are the *Loweſt* of vegetables, are moſt *Gaudy*, and do many times grow in great plenty at the bottom of *Ponds* and *Ditches.*

A fine writer in this kind preſents you with the following Poſie:

x Pr. Arthur, p. 19. y Ibid. p. 339. z Job, p. 86.

[a] *The groves appear all dreſt with wreaths of flowers,*
And from their leaves drop aromatic ſhowers,
Whoſe fragrant heads in myſtic twines above,
Exchang'd their ſweets, and mix'd with thouſand kiſſes,
As if the willing branches ſtrove
To beautify and ſhade the grove.—

(which indeed moſt branches do.) But this is ſtill excelled by our Laureat,

[b] *Branches in branches twin'd compoſe the grove,*
And ſhoot and ſpread, and bloſſom into love.
The trembling palms their mutual vows repeat,
And bending poplars bending poplars meet.
The diſtant plantanes ſeem to preſs more nigh,
And to the ſighing alders, alders ſigh.

Hear alſo our Homer.

[c] *His* Robe of State *is form'd of light refin'd,*
And endleſs Train *of luſtre* ſpreads behind.
His throne's of bright compacted Glory *made,*
With Pearl *celeſtial, and with Gems* inlaid:

a Behn's Poems, p. 2. b Guardian, 12mo, 127.
c Black. Pſ. civ.

Whence Floods *of joy, and* Seas *of ſplendor flow,*
On all th' angelic gazing throng below.

2. The PERT Style.

This does in as peculiar a manner become the low in wit, as a pert air does the low in ſtature. Mr *Thomas Brown*, the author of the *London Spy*, and all the *Spies* and *Trips* in general, are herein to be diligently ſtudied: In Verſe Mr *Gibber's Prologues*.

But the beauty and energy of it is never ſo conſpicuous, as when it is employed in *Modernizing* and *Adapting* to the *Taſte of the Times* the works of the *Ancients*. This we rightly phraſe *Doing* them into Engliſh, and *Making* them Engliſh: two expreſſions of great Propriety, the one denoting our *Neglect of* the *Manner how*, the other the *Force* and *Compulſion* with which it is brought about. It is by virtue of this Style that Tacitus talks like a Coffee-Houſe Politician, Joſephus like the Britiſh Gazetter, Tully is as ſhort and ſmart as Seneca or Mr Aſgill, Marcus Aurelius is excellent at Snipſnap, and honeſt Thomas à Kempis as Prim and Polite as any preacher at court.

3. The ALAMODE Style,

which is fine by being *new*, and has this happineſs attending it, that it is as durable and extenſive as the

poem itſelf. Take ſome examples of it, in the deſcription of the Sun in a Mourning-coach upon the death of Queen Mary.

[d] *See* Phœbus *now, as once for* Phaeton,
Has maſk'd his face, and put deep Mourning on:
Dark clouds his ſable Chariot *do furround,*
And the dull Steeds ſtalk o'er *the* melancholy round.

Of Prince Arthur's Soldiers drinking.

[e] *While rich* Burgundian *wine, and bright* Champaign
Chaſe from their minds the terrors of the main.

(whence we alſo learn, that *Burgundy* and *Champaign* make a man on ſhore deſpiſe a ſtorm at ſea.

Of the Almighty encamping his Regiments.

[f] *He ſunk a vaſt capacious deep,*
Where he his liquid Regiments *does keep*;
Thither the waves file off, *and make their way,*
To form the mighty body *of the ſea*;

d Amb. Philips. e Pr. Arthur, p. 16. f Blackm, Pſ. civ. p. 261.

Where they encamp, *and in their* ſtation ſtand,
Entrench'd *in* Works *of* Rock, *and* Lines *of Sand*.

Of two Armies on the Point of engaging.

Yon' armies are the Cards *which both muſt play*;
At leaſt come off a Saver *if you may*:
Throw boldly *at the* Sum *the Gods have* ſet;
Theſe on your ſide with all their fortunes bet.

All perfectly agreeable to the preſent Cuſtoms and beſt Faſhions of our Metropolis.

But the principal branch of the *Alamode* is the PRURIENT, a Style greatly advanced and honoured of late by the practice of perſons of the *firſt Quality*; and by the encouragement of the *Ladies*, not unſucceſsfully introduced even into the Drawing-room. Indeed its incredible Progreſs and Conqueſts may be compared to thoſe of the great *Seſoſtris*, and are every where known by the *ſame Marks*, the images of the genital parts of men or women. It conſiſts wholly of metaphors drawn from two moſt fruitful ſources or ſprings, the very Bathos of the human body, that is to ſay, * * * and * * * *Hiatus magnus lachrymabilis.* *

Lee, Sophon.

And *selling of Bargains*, and *double Entendre*, and Κιββέρισμος and Ὀλδριέδισμος, all derived from the said sources.

4. The FINICAL Style,

which consists of the most curious, affected, mincing metaphors, and partakes of the *alamode*.

As this, of a Brook dry'd by the Sun.

[h] Won *by the summer's* importuning *ray*,
Th' eloping *stream did from her channel stray*,
And with enticing *sun-beams* stole away.

Of an easy Death.

[i] *When watchful death shall on his harvest look*,
And see thee ripe with age, invite *the hook*;
He'll gently *cut thy* bending *Stalk*, *and thee*
Lay kindly *in the* Grave, *his* Granary.

Of Trees in a Storm.

[k] *Oaks whose extended arms the winds defy*,
The tempest sees *their strength*, and sighs, and passes by.

h Blackm. Job, p. 26. i Ibid. p. 23. k Denn.

Of Water ſimmering over the Fire.

[1] *The ſparkling flames raiſe water to a* Smile,
Yet the pleas'd *liquor* pines, *and leſſens all the while.*

5. LASTLY, I ſhall place the CUMBROUS, which moves heavily under a load of metaphors, and draws after it a long train of words. And the BUSKIN, or *Stately*, frequently and with great felicity mixed with the former. For as the firſt is the proper engine to depreſs what is high, ſo is the ſecond to raiſe what is baſe and low to a ridiculous Viſibility: When both theſe can be done at once, then is the Bathos in perfection; as when a man is ſet with his head downward, and his breech upright, his degradation is compleat: One end of him as *high* as ever, only that end is the *wrong one*. Will not every true lover of the Profund be delighted to behold the moſt vulgar and low actions of life exalted in the following manner?

Who knocks at the Door?

From whom thus rudely pleads my loud-tongu'd gate,
That he may enter?——

1 Anon. Tonſ. Miſc. Part. vi. p. 224.

See who is there?

[m] *Advance the fringed curtains of thy eyes,*
And tell me who comes yonder.———

Shut the Door.

The wooden guardian of our privacy
Quick on its axle turn.——

Bring my Cloaths.

Bring me what Nature, taylor to the Bear,
To Man *himself deny'd: She gave me Cold,*
But would not give me Cloaths.——

Light the Fire.

Bring forth some remnant of Promethean *theft,*
Quick to expand th' inclement air congeal'd
By Boreas' *rude breath.*———

Snuff the Candle.

Yon' Luminary amputation needs,
Thus shall you save its half-extinguish'd life.

m Temp.

Open the Letter.

[n] *Wax! render up thy truſt.*——

Uncork the Bottle, and chip the Bread.

Apply thine engine to the ſpungy door,
Set Bacchus *from his glaſſy priſon free,*
And ſtrip white Ceres *of her nut-brown coat.*

CHAP. XIII.

A Project for the Advancement of the Bathos.

THUS have I (my dear Countrymen) with incredible pains and diligence, diſcovered the hidden ſources of the *Bathos*, or, as I may ſay, broke open the Abyſſes of this *Great Deep*. And having now eſtabliſhed good and wholeſome Laws, what remains but that all true moderns with their utmoſt

[n] Theob. Double Falſhood.

might do proceed to put the ſame in execution? In order whereto, I think I ſhall in the ſecond place highly deſerve of my Country, by propoſing ſuch a *Scheme*, as may facilitate this great end.

As our number is confeſſedly far ſuperior to that of the enemy, there ſeems nothing wanting but Unanimity among ourſelves. It is therefore humbly offered, that all and every individual of the Bathos do enter into a firm aſſociation, and incorporate into One regular Body, whereof every member, even the meaneſt, will ſome way contribute to the ſupport of the whole; in like manner, as the weakeſt reeds, when joined in one bundle, become infrangible. To which end our Art ought to be put upon the ſame foot with other Arts of this Age. The vaſt improvement of modern manufactures ariſeth from their being divided into ſeveral branches, and parcelled out to ſeveral trades: For inſtance, in Clock-making, one artiſt makes the balance, another the ſpring, another the crown-wheels, a fourth the caſe, and the principal workman puts all together: To this œconomy we owe the perfection of our modern watches, and doubtleſs we alſo might that of our modern Poetry and Rhetoric, were the ſeveral parts branched out in the like manner.

Nothing is more evident than that divers perſons, no other way remarkable, have each a ſtrong diſpoſition to the formation of ſome particular Trope

or Figure. Ariſtotle ſaith, that the *Hyperbole* is an ornament fit for young Men of Quality; accordingly we find in thoſe Gentlemen a wonderful propenſity toward it, which is marvellouſly improved by Travelling: Soldiers alſo and Seamen are very happy in the ſame Figure. The *Periphraſis* or *Circumlocution* is the peculiar talent of Country Farmers; the *Proverb* and *Apologue* of old men at their clubs; the *Eilipſis* or Speech by half words, of Miniſters and Politicians; the *Apoſiopeſis* of Courtiers; the *Litotes* or Diminution, of Ladies, Whiſperers and Backbiters; and the *Anadiploſis* of common Cryers and Hawkers, who, by redoubling the ſame words, perſuade people to buy their oyſters, green haſtings, or new ballads. *Epithets* may be found in great plenty at Billingſgate, *Sarcaſm* and *Irony* learned upon the Water, and the *Epiphonema* or *Exclamation* frequently from the Beargarden, and as frequently from the *Hear him* of the Houſe of Commons.

Now each man applying his whole time and genius upon his particular Figure, would doubtleſs attain to perfection; and when each became incorporated and ſworn into the Society (as hath been propoſed) a Poet or Orator would have no more to do but to ſend to the particular Traders in each Kind, to the *Metaphoriſt* for his *Allegories*, to the *Simile-maker* for his *Compariſons*, to the *Ironiſt* for his *Sarcaſms*, to the *Apothegmatiſt* for his *Sentences*, etc.

whereby a Dedication or Speech would be compoſed in a moment, the ſuperior artiſt having nothing to do but to put together all the Materials.

I therefore propoſe that there be contrived with all convenient diſpatch, at the publick expence, a *Rhetorical Cheſt of Drawers*, conſiſting of three Stories, the higheſt for the *Deliberative*, the middle for the *Demonſtrative*, and the loweſt for the *Judicial*. Theſe ſhall be divided into *Loci*, or *Places*, being repoſitories for Matter and Argument in the ſeveral kinds of oration or writing; and every Drawer ſhall again be ſubdivided into Cells, reſembling thoſe of Cabinets for Rarities. The apartment for *Peace* or *War*, and that of the *Liberty of the Preſs*, may in a very few days be filled with ſeveral arguments perfectly new; and the *Vituperative Partition* will as eaſily be repleniſhed with a moſt choice collection, entirely of the growth and manufacture of the preſent age. Every compoſer will ſoon be taught the uſe of this Cabinet, and how to manage all the Regiſters of it, which will be drawn out much in the manner of thoſe in an Organ.

The Keys of it muſt be kept in honeſt hands, by ſome *Reverend Prelate*, or *Valiant Officer*, of unqueſtioned Loyalty and Affection to every preſent Eſtabliſhment in Church and State; which will ſuffici

ently guard againſt any michief which might otherwiſe be apprehended from it.

And being lodged in ſuch hands, it may be at diſcretion *let out* by the *Day*, to ſeveral great Orators in both Houſes, from whence it is to be hoped much *Profit* and *Gain* will alſo accrue to our Society.

CHAP. XIV.

How to make Dedications, Panegyrics, or Satires, and of the Colours of Honourable and Diſhonourable.

NOW of what neceſſity the foregoing Project may prove, will appear from this ſingle conſideration, that nothing is of equal conſequence to the ſucceſs of our Works, as *Speed* and *Diſpatch*. Great pity it is, that ſolid brains are not, like other ſolid bodies, conſtantly endowed with a velocity in ſinking, proportioned to their heavineſs: For it is with the flowers of the Bathos as with thoſe of Nature, which if the careful gardener brings not haſtily to market in the Morn-

ing, muſt unprofitably periſh and wither before Night. And of all our Productions none is ſo ſhort-lived as the *Dedication* and *Panegyric*, which are often but the *Praiſe of a Day*, and become by the next utterly uſeleſs, improper, indecent, and falſe. This is the more to be lamented, inaſmuch as theſe two are the ſorts whereon in a manner depends that *Profit*, which muſt ſtill be remembered to be the main end of our *Writers* and *Speakers*.

We ſhall therefore employ this chapter in ſhewing the quickeſt method of compoſing them; after which we will teach a *ſhort Way to Epic Poetry*. And theſe being confeſſedly the works of moſt Importance and Difficulty, it is preſumed we may leave the reſt to each author's own learning or practice.

Firſt of *Panegyric*: Every man is *honourable*, who is ſo by Law, Cuſtom, or Title. The *Publick* are better judges of what is honourable than private Men. The Virtues of great Men, like thoſe of Plants, are inherent in them, whether they are exerted or not; and the more ſtrongly inherent, the leſs they are exerted; as a man is the more rich, the leſs he ſpends. All great Miniſters, without either private or œconomical Virtue, are *virtuous* by their *Poſts*; liberal and generous upon the *Publick Money*, provident upon *Publick Supplies*, juſt by paying *Publick Intereſt*, couragious and magnanimous

by the *Fleets* and *Armies*, magnificent upon the *Publick Expences*, and prudent by *Publick Succeſs*. They have by their Office, a right to a ſhare of the *Publick Stock* of Virtues; beſides, they are, by *Preſcription immemorial*, inveſted in all the celebrated virtues of their *Predeceſſors* in the ſame ſtations, eſpecially thoſe of their own Anceſtors.

As to what are commonly called the *Colours* of *Honourable* and *Diſhonourable*, they are various in different Countries: In this they are *Blue*, *Green*, and *Red*.

But foraſmuch as the duty we owe to the Publick doth often require that we ſhould put ſome things in a ſtrong light, and throw a ſhade over others, I ſhall explain the method of turning a vicious Man into a Hero.

The firſt and chief rule is the *Golden Rule* of *Tranſformation*, which conſiſts in converting Vices into their bordering Virtues. A Man who is a Spend-thrift, and will not pay a juſt Debt, may have his Injuſtice *tranſformed* into Liberality; Cowardice may be metamorphoſed into Prudence; Intemperance into good Nature and good-Fellowſhip; Corruption into Patriotiſm; and Lewdneſs into Tenderneſs and Facility.

The ſecond is the *Rule of Contraries*: It is certain, the leſs a Man is endued with any Virtue, the more need he has to have it plentifully beſtowed, eſpecially thoſe good qualities of which the world generally

believes he hath none at all: For who will thank a Man for giving him that which he *has?*

The Reverſe of theſe Precepts will ſerve for *Satire*, wherein we are ever to remark, that whoſo loſeth his place, or becomes out of favour with the Government, hath forfeited his ſhare in *publick Praiſe* and *Honour*. Therefore the truly publick ſpirited writer ought in duty to ſtrip him whom the government hath ſtripped; which is the real *poetical Juſtice* of this age. For a full collection of Topicks and Epithets to be uſed in the Praiſe and Diſpraiſe of Miniſterial and Unminiſterial Perſons, I refer to our *Rhetorical Cabinet*; concluding with an earneſt exhortation to all my brethren, to obſerve the Precepts here laid down, the neglect of which hath coſt ſome of them their *Ears* in a *Pillory*.

CHAP. XV.

A Receipt to make an Epic Poem.

AN Epic Poem, the Critics agree, is the greateſt work human nature is capable of. They have already laid down many mechanical rules for compoſitions of this ſort, but at the ſame time they cut off almoſt all undertakers from the poſſibility of ever performing them; for the firſt qualification they unanimouſly require in a Poet, is a *Genius*. I ſhall here endeavour (for the benefit of my countrymen) to make it manifeſt, that Epic Poems may be made *without a Genius*, nay without Learning or much Reading. This muſt neceſſarily be of great uſe to all thoſe who confeſs they never *Read*, and of whom the world is convinced they never *Learn*. Moliere obſerves of making a dinner, that any man can do it with *Money*, and if a profeſſed Cook cannot do it without, he has his Art for nothing; the ſame may be ſaid of making a Poem, 'tis eaſily brought about by him that has a *Genius*, but the ſkill lies in doing it without one. In purſuance of this end I ſhall preſent the reader with a plain and certain *Recipe*,

by which any author in the Bathos may be qualified for this grand performance.

For the FABLE.

Take out of any old Poem, Hiſtory-book, Romance, or Legend (for inſtance, *Gioffry of Monmouth* or *Don Belianis of Greece*) thoſe parts of ſtory which afford moſt ſcope for *long Deſcriptions*: Put theſe pieces together, and throw all the adventures you fancy into *one Tale*. Then take a Hero, whom you may chuſe for the ſound of his name, and put him into the midſt of theſe adventures: There let him *work* for twelve books; at the end of which you may take him out, ready prepared to *conquer* or to *marry;* it being neceſſary that the concluſion of an Epic Poem be *fortunate*.

To make an EPISODE.

Take any remaining adventure of your former collection, in which you could no way involve your Hero; or any unfortunate accident that was too good to be thrown away; and it will be of uſe, applied to any other perſon, who may be loſt and *evaporate* in the courſe of the work, without the leaſt damage to the compoſition.

For the MORAL and ALLEGORY.

Theſe you may extract out of the Fable afterwards, at your leiſure: Be ſure you *ſtrain* them ſufficiently.

For the MANNERS.

For thoſe of the Hero, take all the beſt qualities you can find in the moſt celebrated Heroes of antiquity; if they will not be reduced to a *Conſiſtency*, lay them *all on a heap* upon him. But be ſure they are qualities which your *Patron* would be thought to have; and to prevent any miſtake which the world may be ſubject to, ſelect from the alphabet thoſe capital letters that compoſe his name, and ſet them at the head of a Dedication before your Poem. However, do not abſolutely obſerve the exact quantity of theſe Virtues, it not being determined whether or no it be neceſſary for the Hero of a Poem to be an *honeſt Man*. For the *Under-Characters*, gather them from Homer and Virgil, and change the names as occaſion ſerves.

For the MACHINES.

Take of *Deities*, male and female, as many as you can uſe: Separate them into two equal parts, and

keep Jupiter in the middle: Let Juno put him in a ferment, and Venus mollify him. Remember on all occaſions to make uſe of volatile Mercury. If you have need of *Devils*, draw them out of Milton's Paradiſe, and extract your *Spirits* from Taſſo. The uſe of theſe Machines is evident; ſince no Epic Poem can poſſibly ſubſiſt without them, the wiſeſt way is to reſerve them for your greateſt neceſſities: When you cannot extricate your Hero by any human means, or yourſelf by your own wit, ſeek relief from Heaven, and the Gods will do your buſineſs very readily. This is according to the direct Preſcription of Horace in his Art of Poetry,

Nec Deus interſit, niſi dignus vindice Nodus
Inciderit.———

That is to ſay, *A Poet ſhould never call upon the Gods for their Aſſiſtance, but when he is in great Perplexity.*

For the DESCRIPTIONS.

For a *Tempeſt*. Take Eurus, Zephyr, Auſter, and Boreas, and caſt them together in one verſe: add to theſe of Rain, Lightning and Thunder (the loudeſt you can) *quantum ſufficit*; mix your Clouds and Billows well together till they foam, and thicken your

Deſcription here and there with a Quickſand. Brew your Tempeſt well in your head, before you ſet it a blowing.

For a *Battle.* Pick a large quantity of Images and Deſcriptions from Homer's Iliads, with a ſpice or two of Virgil, and if there remain any overplus, you may lay them by for a *Skirmiſh.* Seaſon it well with *Similes,* and it will make an excellent Battle.

For a *Burning Town.* If ſuch a Deſcription be neceſſary (becauſe it is certain there is one in Virgil) old Troy is ready burnt to your hands. But if you fear that would be thought borrowed, a Chapter or two of the Theory of the *Conflagration,* well circumſtanced and done into verſe, will be a good *Succedaneum.*

As for *Similes* and *Metaphors,* they may be found all over the Creation; the moſt ignorant may *gather* them, but the difficulty is in *applying* them. For this adviſe with your *Bookſeller.*

CHAP. XVI.

A Project for the Advancement of the Stage.

IT may be thought that we ſhould not wholly omit the *Drama*, which makes ſo great and ſo lucrative a part of Poetry. But this Province is ſo well taken care of, by the preſent *Managers* of the Theatre, that it is perfectly needleſs to ſuggeſt to them any other Methods than they have already practiſed for the advancement of the Bathos.

Here therefore, in the Name of all our Brethren, let me return our ſincere and humble Thanks to the moſt Auguſt Mr Barton Booth, the moſt Serene Mr Robert Wilks, and the moſt Undaunted Mr Colly Cibber; of whom let it be known, *when the People of this Age ſhall be Anceſtors*, and to all *the Succeſſion of our Succeſſors*, that to this preſent Day they continue to *Out-do* even their *own Out-doings*: And when the inevitable Hand of ſweeping Time ſhall have bruſhed off all the Works of *To-day*, may this Teſtimony of a

Co-temporary Critic to their Fame, be extended as far as *To-morrow*.

Yet, if to ſo wiſe an Adminiſtration it be poſſible any thing can be added, it is that more ample and comprehenſive Scheme which Mr Dennis and Mr Gildon (the two greateſt Critics and Reformers then living) made publick in the year 1720, in a Project ſigned with their names, and dated the 2d of February. I cannot better conclude than by preſenting the Reader with the Subſtance of it.

1. It is propoſed, That the two *Theatres* be incorporated into one Company; that the *Royal Academy of Muſick* be added to them as an *Orcheſtra*; and that Mr Figg with his Prize-fighters, and Violante with the Rope-dancers, be admitted in Partnerſhip.

2. That a ſpacious Building be erected at the public expence, capable of containing at leaſt *ten thouſand* Spectators, which is become abſolutely neceſſary by the great addition of Children and Nurſes to the Audience, ſince the new Entertainments. That there be a Stage as large as the Athenian, which was near ninety thouſand geometrical paces ſquare, and ſeparate diviſions for the two Houſes of Parliament, my Lords the Judges, the honourable the Directors of the Academy, and the Court of Aldermen, who ſhall all have their Places frank.

3. If *Weſtminſter-Hall* be not allotted to this ſervice (which by reaſon of its proximity to the two Chambers of Parliament above-mentioned, ſeems not altogether improper;) it is left to the wiſdom of the Nation whether *Somerſet-Houſe* may not be demoliſhed, and a Theatre built upon that Site, which lies convenient to receive Spectators from the County of *Surrey*, who may be wafted thither by water carriage, eſteemed by all Projectors the cheapeſt whatſoever. To this may be added, that the river *Thames* may in the readieſt manner convey thoſe eminent Perſonages from Courts beyond the ſeas, who may be drawn either by Curioſity to behold ſome of our moſt celebrated Pieces, or by Affection to ſee their Countrymen, the Harlequins and Eunuchs; of which convenient notice may be given, for two or three months before, in the public Prints.

4. That the *Theatre* aboveſaid be environed with a fair Quadrangle of Buildings, fitted for the accommodation of decayed *Critics* and *Poets;* out of whom *Six* of the moſt aged (their age to be computed from the year wherein their firſt work was publiſhed) ſhall be elected to manage the affairs of the ſociety, provided nevertheleſs that the Laureat for the time being, may be always one. The Head or Preſident over all (to prevent diſputes, but too frequent among

the learned) ſhall be the moſt ancient *Poet* and *Critic* to be found in the whole Iſland.

5. The *Male-Players* are to be lodged in the garrets of the ſaid Quadrangle, and to attend the perſons of the Poets, dwelling under them, by bruſhing their apparel, drawing on their ſhoes, and the like. The *Actreſſes* are to make their beds, and waſh their linen.

6. A large room ſhall be ſet apart for a *Library* to conſiſt of all the modern Dramatic Poems, and all the Criticiſms extant. In the midſt of this room ſhall be a round table for the *Council of Six* to ſit and deliberate on the Merits of *Plays*. The *Majority* ſhall determine the Diſpute; and if it ſhould happen that *three* and *three* ſhould be of each ſide, the Preſident ſhall have a *caſting Voice*, unleſs where the Contention may run ſo high as to require a deciſion by *Single Combat*.

7. It may be convenient to place the *Council of Six* in ſome conſpicuous ſituation in the Theatre, where after the manner uſually practiſed by compoſers in muſic, they may give *Signs* (before ſettled and agreed upon) of Diſlike or Approbation In conſequence of theſe Signs the whole audience ſhall be required to *clap* or *hiſs*, that the Town may learn certainly when and how far they ought to be pleas'd?

8. It is ſubmitted whether it would not be proper to diſtinguiſh the *Council of Six* by ſome particular Habit or Gown of an honourable ſhape and colour, to which may be added a ſquare Cap and a white Wand.

9. That to prevent unmarried Actreſſes making away with their Infants, a competent proviſion be allowed for the nuture of them, who ſhall for that reaſon be deemed the *Children of the ſociety;* and that they may be educated according to the Genius of their parents, the ſaid Actreſſes ſhall declare upon Oath (as far as their memory will allow) the true names and qualities of their ſeveral fathers. A private Gentleman's Son ſhall at the public expence be-brought up a Page to attend the *Council of Six:* A more ample proviſion ſhall be made for the ſon of a *Poet;* and a greater ſtill for the ſon of a *Critic.*

10. If it be diſcovered that any Actreſs is got with Child, during the Interludes of any Play wherein ſhe hath a Part, it ſhall be reckoned a neglect of her buſineſs, and ſhe ſhall *forfeit* accordingly. If any Actor for the future ſhall commit Murder, except upon the ſtage, he ſhall be left to the laws of the land; the like is to be underſtood of *Robbery* and *Theft.* In all other

caſes, particularly in thoſe for *Debt*, it is propoſed that this, like the other Courts of *Whitehall* and *St. James's*, may be held a *Place of Privilege*. And whereas it has been found, that an obligation to ſatisfy paultry Creditors has been a Diſcouragement to Men of Letters, if any Perſon of Quality or others ſhall ſend for any *Poet* or *Critic* of this Society to any remote quarter of the town, the ſaid Poet or Critic ſhall freely paſs and repaſs without being liable to an *Arreſt*.

11. The forementioned Scheme in its ſeveral regulations may be ſupported by Profits ariſing from every Third-night throughout the year. And as it would be hard to ſuppoſe that ſo many perſons could live without any food (though from the former courſe of their lives, *a very little* will be deemed ſufficient) the maſters of calculation will, we believe, agree, that out of thoſe Profits, the ſaid perſons might be ſubſiſted in a ſober and decent manner. We will venture to affirm further, that not only the proper magazines of Thunder and Lightning, but *Paint, Diet-drinks, Spitting-pots*, and all other *Neceſſaries* of *Life*, may in like manner fairly be provided for.

12. If ſome of the Articles may at firſt view ſeem liable to Objections, particularly thoſe that give ſo

vaſt a power to the *Council of Six* (which is indeed larger than any entruſted to the great Officers of ſtate) this may be obviated, by ſwearing thoſe *Six* Perſons of his Majeſty's Privy Council, and obliging them to paſs every thing of moment, *previouſly*, at that moſt honourable Board.

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Virgilius Reſtauratus:

SEU

MARTINI SCRIBLERI,

Summi Critici,

Caſtigationum in Aeneidem

SPECIMEN.

AENEIDEM totam, Amice Lector, innumerabilibus poene mendis ſcaturientem, ad priſtrinum ſenſum revocabimus. In ſingulis fere verſibus ſpuriae occurrunt lectiones, in omnibus quos unquam vidi codicibus, aut vulgatis aut ineditis, ad opprobrium uſque Criticorum, in hunc diem exiſtentes. Interea adverte oculos, et his paucis fruere. At ſi quae ſint in hiſce caſtigationibus, de quibus non ſatis liquet, ſyllabarum quantitates, προλεγόμενα noſtra Libro ipſi praefigenda, ut conſulas, moneo.

I. Specimen LIBRI PRIMI:

Ver. 1.

ARMA Virumque cano, Trojae qui primus ab *oris*
Italiam, *fato* profugus, *Lavinaque* venit
Littora. multum ille et terris *jactatus* et alto,
Vi ſuperûm———

Arma Virumque cano, Trojae qui primus ab *aris*
Italiam, *flatu* profugus *Latinaque* venit
Littora. multum ille et terris *vexatus* et alto,
Vi ſuperum——

Ab *aris*, nempe Hercaei Jovis. vide lib. ii. v. 512. 550.—*Flatu*, ventorum Aeoli, ut ſequitur—*Latina* certe littora cum Aeneas aderat, *Lavina* non niſi poſtea ab ipſo nominata, lib. xii. v. 193 — *Jactatus terris* non convenit.

II. Ver. 52.

Et quiſquis *Numen* Junonis adoret?
Et quiſquis *Nomen* Junonis adoret?

Longe melius, quam, ut antea, *Numen*. et procul dubio ſic Virgilius.

III. VER. 86.

Venti, velut *agmine facto,*
Qua data porta ruunt

Venti, velut *aggere fracto,*
Qua data porta ruunt.

Sic corrige, meo periculo.

IV. VER. 117.

Fidumque vehebat *Orontem,*

Fortemque vehebat *Orontem.*

Non *fidum.* quia Epitheton *Achatae* notiſſimum *Oronti* nunquam datur.

V. VER. 119.

Excutitur, pronuſque *magiſter*
Volvitur in caput.

Excutitur : pronuſque *magis ter*
Volvitur in caput.

Aio Virgilium aliter non ſcripſiſſe, quod plane confirmatur ex ſequentibus—*Aſt illum* ter *fluctus ibidem Torquet.*

VI. VER. 122.

Apparent rari nantes in gurgite vaſto
Arma virûm.

Armi hominum: Ridicule antea *Arma virum*, quae, ex ferro conflata, quomodo poſſunt *natare?*

VII. VER. 151.

Atque rotis *ſummas* leviter perlabitur *undas.*
Atque rotis *ſpumas* leviter perlabitur *udas.*

Summas, et *leviter perlabi*, pleonaſmus eſt: Mirifice altera lectio Neptuni agilitatem et celeritatem exprimit. ſimili modo Noſter de Camilla, Æn. xi. *Illa vel intactae ſegetis per ſumma volaret*, etc. hyperbolice.

VIII. VER. 154.

Jamque *faces* et ſaxa volant, *furor arma miniſtrat.*
Jam *faeces* et ſaxa volant, *fugiuntque miniſtri:*

uti ſolent, inſtanti periculo——*Faeces facibus* longe praeſtant; quid enim niſi faeces jactarent vulgus ſordidum?

IX. VER. 170.

Fronte ſub adverſa *ſcopulis pendentibus* antrum,
Intus aquae dulces, vivoque ſedilia ſaxo.

Fronte ſub adverſa *populis prandentibus* antrum. Sic malim, longe potius quam *ſcopulis pendentibus*? Nugae! nonne vides verſu ſequenti *dulces aquas* ad potandum et *ſedilia* ad diſcumbendum dari? In quorum uſum? quippe *prandentium*.

X. VER. 188.

Tres littore *cervos*
Proſpicit errantes: hos *tota armenta* ſequuntur
A tergo———

Tres littore *corvos*
Aſpicit errantes: hos *agmina tota* ſequuntur
A tergo———

Cervi, lectio vulgata, abſurditas notiſſima: haec animalia in *Africa* non inventa, quis neſcit? At *motus* et *ambulandi ritus* Corvorum, quis non agnorit hoc loco? *Littore*, locus ubi errant Corvi, uti Noſter alibi,

Et ſola in ſicca ſecum ſpatiatur arena.

Omen praeclariſſimum, immo et *agminibus militum* frequenter obſervatum, ut patet ex Hiſtoricis.

XI. VER. 748.

Arcturum, pluviaſque Hyades, *geminoſque Triones*. Error graviſſimus. Corrigo,——*ſeptemque Triones*.

XII. Ver. 631.

Quare agite, o juvenes, *tectis* ſuccedite noſtris *Lectis* potius dicebat Dido, polita magis oratione, et quae unica voce et torum et menſam exprimebat. Hanc lectionem probe confirmat appellatio *o juvenes!* Duplicem hunc ſenſum alibi etiam Maro lepide innuit, Æn. iv. ver. 19.

Huic uni forſan potui ſuccumbere *culpae*:
Anna! fatebor enim——

Sic corriges,

Huic uni [*viro* ſcil.] potui ſuccumbere; *culpas*,
Anna? fatebor enim, *etc.*

Vox *ſuccumbere* quam eleganter ambigua!

LIBER SECUNDUS.

VER. I.

CONTICUERE omnes, intentique ora tenebant;
Inde toro *Pater* Aeneas ſic orſus ab alto;

Concubuere omnes *intenteque* ora tenebant;
Inde toro *ſatur* Aeneas ſic orſus ab alto.

Concubuere, quia toro Aeneam vidimus accumbentem: quin et altera ratio, ſcil. *conticuere* et *ora tenebant*; tautologice dictum. In manuſcripto perquam rariſſimo in patris muſeo legitur, *ore gemebant*; ſed magis ingenioſe quam vere. *Satur* Aeneas, quippe qui jamjam a prandio ſurrexit: *pater* nihil ad rem.

II. VER. 3.

Infandum, Regina, jubes renovare dolorem.

Infantum, Regina, jubes renovare dolorem.

Sic haud dubito veterrimis codicibus ſcriptum fuiſſe: quod ſatis conſtat ex perantiqua illa Britanorum cantilena vocata *Chevy Chace*, cujus autor hunc locum ſibi aſcivit in haec verba,

The Child may rue that is unborn.

III. Ver. 4.

Trojanas ut *opes*, et lamentabile regnum
Eruerint Danai.

Trojanas ut *oves*, et lamentabile regnum *Diruerint*

—Mallem *oves* potius quam *opes*, quoniam in antiquiſſimis illis temporibus oves et armenta divitiae regum fuere. Vel fortaſſe *oves Paridis* innuit, quas ſuper Idam nuperrime paſcebat, et jam in vindictam pro Helenae raptu, a Menelao, Ajace, [vid. Hor. Sat. ii. 3.] aliiſque ducibus, merito occiſas.

IV. Ver. 5.

Quaeque ipſe *miſerrima vidi*,
Et quorum pars magna fui.

Quaeque ipſe *miſerrimus audi*,
Et quorum pars magna fui——

Omnia tam *audita* quam *viſa* recta diſtinctione enarrare hic Aeneas profitetur; multa, quorum nox ea fatalis ſola conſcia fuit, vir probus et pius tanquam *viſa* referre non potuit.

V. Ver. 7.

Quis talia *fando*
Temperet *a* lacrymis?

Quis talia *flendo*
Temperet *in* lacrymis? ——

Major enim doloris indicatio, abſque modo lacrymare, quam ſolummodo a lacrymis non temperare.

VI. VER. 9.

Et jam nox *humida* coelo
Praecipitat, ſuadentque *cadentia* ſidera ſomnos.

Et jam nox *lumina* coelo
Praecipitat, ſuadentque *latentia* ſidera ſomnos.

Lectio, *humida*, veſpertinum rorem ſolum innuere videtur. magis mi arridet *lumina*, quae *latentia* poſtquam *praecipitantur*, Aurorae adventum annunciant.

Sed ſi tantus amor *caſus* cognoſcere *noſtros*,
Et *breviter* Trojae *ſupremum* audire *laborem*.

Sed ſi tantus amor *curas* cognoſcere *noctis*,
Et *breve ter* Trojae *ſuperumque* audire *labores*.

Curae noctis (ſcilicet noctis excidii Trojani) magis compendioſe (vel, ut dixit ipſe, *breviter*) totam belli cataſtrophen denotat, quam diffuſa illa et indeterminata lectio, *caſus noſtros*. *Ter* audire gratum fuiſſe Didoni patet ex libro quarto, ubi dicitur, *Iliacoſque* iterum *demens audire labores expoſcit*: *Ter* enim pro

ſaepe uſurpatur. *Trojae, ſuperumque labores*; recte, quia non tantum homines ſed et Dii ſeſe his laboribus immiſcuerunt. Vide Æn. ii. ver. 610, *etc.*

Quanquam animus meminiſſe horret, *luctuque refugit*,

Incipiam.——

Quamquam animus meminiſſe horret, *luctuſque refurgit.*

Reſurgit multo proprius dolorem *renaſcentem* notat, quam, ut hactenus, *refugit.*

VII. Ver. 19.

Fracti bello, fatiſque repulſi
Ductores Danaum, tot jam labentibus annis,
Inſtar montis *Equum*, divina Palladis arte,
Aedificant——*etc.*

Fracti bello, fatiſque repulſi.

Fracti et *repulſi*, Antitheſis perpulchra! *Fracti* frigide et vulgariter.

Equum jam *Trojanem* (ut vulgus loquitur) adeamus; quem ſi *Equam Graecam* vocabis, lector, minime peccas; ſolae enim femellae utero geſtant. Uterumque

armato milite complent—Uteroque *recuſſo Inſonuere cavae*—*Atque* utero *ſonitum quater arma dedere*—*Incluſos* utero *Danaos*, etc. Vox *fœta* non convenit maribus, —*Scandit fatalis machina muros*, Foeta *armis*—Palladem virginem, equo mari fabricando invigilare decuiſſe, quis putet? Incredibile prorſus! quamobrem exiſtimo veram *equae* lectionem paſſim reſtituendam, niſi ubi forte, metri cauſſa, *equum* potius quam *equam*, *genus* pro *ſexu*, dixit Maro. Vale! dum! haec paucula corriges, majus opus moveo.

A SPECIMEN OF SCRIBLERUS's REPORTS.

Stradling *versus* Stiles.

Le Report del Case argue en le commen Banke devant touts les Justices de mesme le Banke, en le quart an du raygne de Roy *Jacques*, entre *Matthew Stradling*, Plant. et *Peter Stiles*, Def. en un Action propter certos Equos coloratos, *Anglice*, Dyed Horses, post. per le dit *Matthew* vers le dit *Peter*.

Le recitel del Case. SIR John Swale, of Swale-Hall in Swale Dale fast by the River Swale, Kt. made his Last Will and Testament: In which, among other Bequests was this, *viz.* Out of the kind Love and Respect that I bear unto my much honoured and good Friend Mr *Matthew Stradling*, Gent. I do bequeath unto the said *Mat-*

thew Stradling, Gent. *all my black and white Horses.* The Testator had six black Horses, six white Horses, and six pyed Horses.

Le Point. The Debate therefore was, Whether or no the said Matthew Stradling should have the said pyed Horses by virtue of the said Bequest.

Pour le Pl. Atkins Apprentice pour le Pl. moy semble que le Pl. recovera.

And first of all it seemeth expedient to consider what is the Nature of Horses, and also what is the Nature of Colours; and so the argument will consequently divide itself in a twofold way, that is to say, the Formal Part and Substantial Part. Horses are the Substantial Part, or thing bequeathed: Black and White the Formal or descriptive Part.

Horse, in a physical Sense, doth import a certain Quadrupede or four-footed Animal, which by the apt and regular Disposition of certain proper and convenient Parts, is adapted, fitted and constituted for the Use and Need of Man. Yea, so necessary and conducive was this Animal conceived to be to the Behoof of the Commonweal, that sundry and divers Acts of Parliament have from time to time been made in Favour of Horses.

1st Edward VI. Makes the Transporting of Horses out of the Kingdom, no less a Penalty than the forfeiture of 40 l.

2d and 3d Edward VI. Takes from Horse-stealers, the Benefit of their Clergy.

And the Statutes of the 27th and 32d of Henry VIII. condeſcend ſo far as to take Care of their very Breed: Theſe our wiſe Anceſtors prudently foreſeeing, that they could not better take care of their own Poſterity, than by alſo taking care of that of their Horſes.

And of ſo great eſteem are Horſes in the Eye of the Common Law, that when a Knight of the Bath committeth any great and enormous Crime, his Puniſhment is to have his Spurs chopt off with a Clever, being, as Maſter Bracton well obſerveth, unworthy to ride on a Horſe.

Littleton, Sect. 315, ſaith. If Tenants in Common make a Leaſe, reſerving for Rent a Horſe, they ſhall have but one Aſſize, becauſe, ſaid the Book, the Law will not ſuffer a Horſe to be ſevered. Another Argument of what high Eſtimation the Law maketh of an Horſe.

But as the great difference ſeemeth not to be ſo much touching the ſubſtantial Part, Horſes, let us proceed to the formal or deſcriptive Part, viz. What Horſes they are that come within this Bequeſt.

Colours are commonly of various Kinds and different Sorts; of which White and Black are the two Extremes, and conſequently comprehend within them all other Colours whatſoever.

By a Bequeſt therefore of black and white Horſes, grey or pyed Horſes may well paſs; for when two Extremes, or remoteſt Ends, of any thing are deviſed, the Law, by common Intendment, will intend whatſoever is contained between them to be deviſed too.

But the present Case is still stronger, coming not only within the Intendment, but also the very Letter of the Words.

By the Word Black, all the Horses that are black are devised; by the Word White, are devised those that are White; and by the same Word, with the Conjunction Copulative, And, between them, the Horses that are Black and White, that is to say Pyed, are devised also.

Whatever is Black and White is Pyed, and whatever is Pyed is Black and White; *ergo*, Black and White is Pyed, and, *vice versa*, Pyed is Black and White.

If therefore Black and White Horses are devised, Pyed Horses shall pass by such Devise; but Black and White Horses are devised; *ergo*, the Pl. shall have the Pyed Horses.

Catlyn Serjeant, Moy semble al'contrary, Pour le Defend. The Plaintiff shall not have the Pyed Horses by Intendment; for if by the devise of Black and White Horses, not only black and white Horses, but Horses of any Colour between these two Extremes may pass, then not only Pyed and Grey Horses, but also Red or Bay Horses would pass likewise; which would be absurd, and against Reason. And this is another strong Argument in Law, *Nihil, quod est contra rationem, est licitum*; for Reason is the Life of the Law, nay the common Law is nothing but Reason: which is to be understood of artificial Perfection and Reason gotten by long Study, and not of Man's natural Reason; for *nemo nascitur artifex*, and legal Reason *est summa ratio*; and therefore if all the Reason that is dispersed into so many different Heads, were united into one,

he could not make such a Law as the Law of England; because by many Successions of Ages it has been fixed and refixed by grave and learned Men; so that the old Rule may be verified in it, *Neminem oportet esse legibus sapientiorem.*

As therefore pyed Horses do not come within the Intendment of the Bequest, so neither do they within the Letter of the Words.

A pyed Horse is not a white Horse, neither is a pyed a black Horse; how then can pyed Horses come under the words of Black and white Horses?

Besides, where Custom hath adapted a certain determinate Name to any one thing, in all Devises, Feoffments, and Grants, that certain Names shall be made use of, and no uncertain circumlocutory Descriptions shall be allowed; for Certainty is the Father of Right, and the Mother of Justice.

Le reste del Argument jeo ne pouvois oyer, car jeo fui disturb en mon place.

Le Court fuit longement en doubt' de c'est Matter; et apres grand deliberation eu,

Judgment fuit donne pour le Pl. nisi causa.

Motion in Arrest of Judgment, that the pyed Horses were Mares; and thereupon an Inspection was prayed.

Et sur ceo le Court advisare vult.

MEMOIRS of P. P.

CLERK of this PARISH.

ADVERTISEMENT.

The Original of the following extraordinary Treatiſe conſiſted of two large Volumes in Folio; which might juſtly be entitled, *The importance of a Man to himſelf*: But, as it can be of very little to any body beſides, I have contented myſelf to give only this ſhort Abſtract of it, as a Taſte of the *true Spirit of Memoir-Writers*.

IN the name of the Lord. *Amen.* I, P. P. by the Grace of God, Clerk of this Pariſh, writeth this Hiſtory.

Ever ſince I arrived at the age of diſcretion, I had a call to take upon me the function of a Pariſh-clerk; and to that end, it ſeemed unto me meet and profitable to aſſociate myſelf with the Pariſh-clerks

of this Land; ſuch I mean, as were right worthy in their calling, men of a clear and ſweet voice, and of becoming gravity.

Now it came to paſs, that I was born in the year of our Lord *Anno Domini* 1655, the year wherein our worthy benefactor, Eſquire *Bret*, did add one Bell to the ring of this Pariſh. So that it hath been wittily ſaid, "That one and the ſame day did give "to this our Church two rare gifts, its great Bell "and its Clerk.

Even when I was at ſchool, my miſtreſs did ever extol me above the reſt of the youth, in that I had a laudable voice. And it was further-more obſerved, that I took a kindly affection unto that Black letter in which our Bibles are printed. Yea, often did I exerciſe myſelf in ſinging godly ballads, ſuch as *The Lady and Death*, *The Children in the Wood*, *and Chevy Chace;* and not like other children, in lewd and trivial ditties. Moreover, while I was a boy, I always adventured to lead the Pſalm next after Maſter William Harris, my predeceſſor, who (it muſt be confeſſed to the Glory of God) was a moſt excellent Pariſh-clerk in that his day.

Yet be it acknowledged, that at the age of ſixteen I became a Company keeper, being led into idle converſation by my extraordinary love to Ringing; inſomuch, that in a ſhort time I was acquainted with every ſet of bells in the whole coun-

try: Neither could I be prevailed upon to abſent myſelf from Wakes, being called thereunto by the harmony of the ſteeple. While I was in theſe ſocieties, I gave myſelf up to unſpiritual paſtimes, ſuch as wreſtling, dancing, and cudgel-playing; ſo that I often returned to my father's houſe with a broken pate. I had my head broken at Milton by Thomas Wyat, as we played a bout or two for an Hat, that was edged with ſilver galloon. But in the year following I broke the head of Henry Stubbs, and obtained an hat not inferior to the former. At Yelverton I encountered George Cummins, Weaver, and behold my head was broken a ſecond time! At the wake of Waybrook I engaged William Simkins, Tanner, when lo! thus was my head broken a third time, and much blood trickled therefrom. But I adminiſtred to my comfort, ſaying within myſelf, "What man is there, howſoever dextrous in "any craft, who is for aye on his guard?" A week after I had a baſe-born child laid unto me; for in the days of my youth I was looked upon as a follower of venereal fantaſies: Thus was I led into ſin by the comelineſs of Suſannah Smith, who firſt tempted me, and then put me to ſhame; for indeed ſhe was a maiden of a ſeducing eye, and pleaſant feature. I humbled myſelf before the Juſtice, I acknowledged my crime to our Curate; and to do away mine of-

fences, and make her ſome atonement, was joined to her in holy wedlock on the ſabbath-day following.

How often do thoſe things which ſeem unto us misfortunes, redound to our advantage! For the Miniſter (who had long looked on Suſanna as the moſt lovely of his pariſhioners) liked ſo well of my demeanour, that he recommended me to the honour of being his Clerk, which was then become vacant by the deceaſe of good Maſter William Harris.

Here ends the firſt chapter; after which follow fifty or ſixty pages of his amours in general, and that particular one with Suſanna his preſent wife; but I proceed to chapter the ninth.

No ſooner was I elected into mine office, but I laid aſide the powder'd gallantries of my youth, and became a new man. I conſidered myſelf as in ſome wiſe of eccleſiaſtical dignity, ſince by wearing a band, which is no ſmall part of the ornament of our Clergy, I might not unworthily be deemed as it were a ſhred of the linnen veſtment of Aaron.

Thou may'ſt conceive, O reader, with what concern I perceived the eyes of the congregation fixed upon me, when I firſt took my place at the feet of the Prieſt. When I raiſed the pſalm, how did my voice quaver for fear! and when I arrayed the ſhoulders of the Miniſter with the ſurplice, how did my joints tremble under me! I ſaid within myſelf,

" Remember, Paul, thou ſtand'ſt before men of high " worſhip, the wiſe Mr Juſtice Freeman, the grave " Mr Juſtice Tonſon, the good Lady Jones, and " the two virtuous gentlewomen her daughters, nay, " the great Sir Thomas Truby, Knight and Baronet, " and my young maſter the Eſquire, who ſhall one " day be Lord of this Manor:" Notwithſtanding which, it was my good hap to acquit myſelf to the good liking of the whole congregation; but the Lord forbid I ſhould glory therein.

The next chapter contains an account how he diſcharged the ſeveral duties of his office: in particular he inſiſts on the following:

I was determined to reform the manifold Corruptions and Abuſes which had crept into the Church.

Firſt, I was eſpecially ſevere in whipping forth dogs from the Temple, all excepting the lap-dog of the good widow Howard, a ſober dog which yelped not, nor was there offence in his mouth.

Secondly, I did even proceed to moroſeneſs, tho' ſore againſt my heart, unto poor babes, in tearing from them the half-eaten apples which they privily munch'd at Church. But verily it pity'd me, for I remember'd the days of my youth.

Thirdly, With the ſweat of my own hands, I did make plain and ſmooth the dogs ears throughout our great Bible.

Fourthly, The pews and benches which were formerly ſwept but once in three years, I caus'd every Saturday to be ſwept with a beſom and trimmed.

Fifthly and laſtly, I cauſed the ſurplice to be neatly darned, waſhed, and laid in freſh lavender, (yea, and ſometimes to be ſprinkled with roſe-water) and I had great laud and praiſe from all the neighbouring Clergy, foraſmuch as no pariſh kept the Miniſter in cleaner linnen.

Notwithſtanding theſe his publick cares, in the eleventh chapter he informs us he did not neglect his uſual occupations as a handy craftſman.

Shoes, ſaith he, did I make, (and if intreated, mend) with good approbation. Faces alſo did I ſhave, and I clipped the hair. Chirurgery alſo I practiſed in the worming of Dogs; but to bleed adventured I not, except the poor. Upon this my twofold profeſſion, there paſſed among men a merry tale delectable enough to be rehearſed: How that being overtaken with liquor on Saturday evening, I ſhav'd the Prieſt with Spaniſh blacking for ſhoes inſtead of a waſh-ball, and with lamp-black Powder'd his perriwig. But theſe were ſayings of men, delighting in their own conceits more than in

the truth. For it is well known, that great was my care and skill in these my crafts; yea, I once had the honour of trimming Sir Thomas himself, without fetching blood. Furthermore, I was sought unto to geld the Lady Frances her spaniel, which was wont to go astray: He was called Toby, that is to say, Tobias. And 3dly, I was entrusted with a gorgeous pair of shoes of the said Lady, to set an heel-piece thereon; and I received such praise therefore, that it was said all over the parish, I should be recommended unto the King to mend shoes for his Majesty: whom God preserve! Amen.

The rest of this chapter I purposely omit, for it must be owned that when he speaks as a Shoemaker he is very absurd. He talks of Moses's pulling off his shoes, *of tanning the* hides *of the Bulls of Basan, of Simon the* Tanner, *etc. and takes up four or five pages to prove that when the Apostles were instructed to travel* without shoes, *the precept did not extend to their successors.*

The next chapter relates how he discovered a Thief with a bible and key, and experimented verses of the Psalms that had cured Agues.

I pass over many others which inform us of parish affairs only, such as of the Succession of Curates; *a list of the* weekly Texts; *what* Psalms *he chose on proper oc-*

caſions; and what children were born *and* buried: *the laſt of which articles he concludes thus:*

That the ſhame of women may not endure, I ſpeak not of Baſtards, neither will I name the Mothers, although thereby I might delight many grave women of the pariſh: Even her who hath done penance in the ſheet will I not mention, foraſmuch as the church hath been witneſs of her diſgrace: Let the father who hath made due compoſition with the Church-wardens to conceal his infirmity, reſt in peace; my pen ſhall not bewray him, for I alſo have ſinned.

The next chapter contains what he calls a great Revolution in the Church, part of which I tranſcribe.

Now was the long expected time arrived, when the pſalms of king David ſhould be hymn'd unto the ſame tunes to which he played them upon his harp: (ſo was I informed by my Singing-maſter, a man right cunning in Pſalmody:) Now was our over-abundant quaver and trilling done away, and in lieu thereof was inſtituted the Sol-fa, in ſuch guiſe as is ſung in his Majeſty's chapel. We had London ſinging maſters ſent into every pariſh, like unto Exciſe-men; and I alſo was ordained to adjoin myſelf unto them, though an unworthy diſciple, in order to inſtruct my fellow-pariſhioners

in this new manner of Worſhip. What tho' they accuſed me of humming through the noſtril, as a Sacbut? yet would I not forego that harmony, it having been agreed by the worthy pariſh-clerks of London ſtill to preſerve the ſame. I tutored the young men and maidens to tune their voices as it were a pſaltery, and the Church on the Sunday was filled with theſe new Hallelujahs.

Then follow full ſeventy chapters, containing an exact detail of the Law-ſuits *of the Parſon and his Pariſhioners concerning tythes, and near a hundred pages left blank, with an earneſt deſire that the* hiſtory might be compleated by any of his ſucceſſors, in whoſe time theſe ſuits ſhould be ended.

The next chapter contains an account of the Briefs read in the church, and the ſums collected upon each. For the reparation of nine churches, collected at nine ſeveral times, 2 s. and 7d. ¾ For fifty families ruined by fire, 1 s. ½. For an inundation, a King Charles's groat given by Lady Frances, etc.

In the next he laments the diſuſe of Wedding-ſermons, and celebrates the benefits ariſing from thoſe at Funerals, concluding with theſe Words: Ah! let not the relations of the deceaſed grudge the ſmall expence of an hat-band, a pair of gloves, and ten ſhillings, for the ſatisfaction they are ſure to receive from a pious Divine,

that their father, brother, or bosom wife, are certainly in heaven.

In another, he draws a panegyrick on one Mrs Margaret Wilkins; but after great encomiums concludes, that notwithstanding all, she was an unprofitable vessel, being a barren woman, and never once having furnished God's church with a christening.

We find in another chapter, how he was much stagger'd in his belief, and disturbed in his conscience, by an Oxford scholar, who had proved to him by logick, that Animals might have rational, nay, immortal souls; *but how he was again comforted with the reflection,* that if so, they might be allowed christian burial, and greatly augment the fees of the parish.

In the two following chapters he is overpower'd with Vanity. We are told, how he was constantly admitted to all the feasts and banquets of the Church-officers, and the speeches he there made for the good of the parish. How he gave hints to young Clergymen to preach; but above all, how he gave a Text for the 30th *of January, which occasioned a most excellent sermon, the merits of which he takes entirely to himself. He gives an account of a conference he had with the Vicar concerning the Use of Texts.* Let a preacher (saith he) consider the assembly before whom he preacheth, and unto them adapt his text. *Micah* the iii[d] and 11th affordeth

good matter for Courtiers and court-ſerving men. *The heads of the land judge for reward; and the people thereof judge for hire; and the prophets thereof divine for money; yet will they lean upon the Lord, and ſay, Is not the Lord among us?* Were the firſt Miniſter to appoint a preacher before the Houſe of Commons, would not he be wiſe to make choice of theſe words? *Give, and it ſhall be given unto ye.* Or before the Lords, *Giving no offence, that the Miniſtry be not blamed*, 2 Cor. vi. 3. Or praiſing the warm zeal of an Adminiſtration, *Who maketh his Miniſters a flaming fire*, Pſalm civ. 4. We omit many other of his texts, as too tedious.

From this period, the ſtyle of the book riſes extremely. Before the next chapter was paſted the Effigies of Dr Sacheverel, *and I found the oppoſite page all on a foam with Politicks.*

We are now (ſays he) arrived at that celebrated year, in which the Church of England was tried in the perſon of Dr Sacheverel. I had ever the intereſt of our High-Church at heart, neither would I at any ſeaſon mingle myſelf in the ſocieties of Fanaticks, whom I from my Infancy abhorred, more than the Heathen or Gentile. It was in theſe days I bethought myſelf, that much profit might accrue

unto our Pariſh, and even unto the Nation, could there be aſſembled together a number of choſen men of the right ſpirit, who might argue, refine and define, upon high and great matters. Unto this purpoſe, I did inſtitute a weekly Aſſembly of divers worthy men at the Roſe and Crown Alehouſe, over whom myſelf (though unworthy) did preſide. Yea, I did read unto them the Poſt-Boy of Mr Roper, and the written letter of Mr Dyer, upon which we communed afterwards among ourſelves. Our ſociety was compoſed of the following Perſons; Robert Jenkins, Farrier; Amos Turner, Collar-maker; George Pilcocks, late Exciſeman; Thomas White, Wheel-wright; and myſelf. Firſt, of the firſt, Robert Jenkins.

He was a man of bright parts and ſhrewd conceit, for he never ſhoed an horſe of a Whig or a Fanatick, but he lamed him ſorely.

Amos Turner, a worthy perſon, rightly eſteemed among us for his ſufferings, in that he had been honoured in the ſtocks for wearing an Oaken bough.

George Pilcocks, a ſufferer alſo; of zealous and laudable freedom of Speech, inſomuch that his occupation had been taken from him.

Thomas White, of good repute likewiſe, for that his uncle, by the Mother's ſide, had formerly been ſervitor at Maudling college, where the glorious Sacheverel was educated.

Now were the eyes of all the parish upon these our weekly councils. In a short space, the Minister came among us; he spake concerning us and our councils to a multitude of other Ministers at the Visitation, and they spake thereof unto the Ministers at London, so that even the Bishops heard and marvelled thereat. Moreover, Sir Thomas, member of Parliament, spake of the same to other members of Parliament; who spake thereof unto the Peers of the Realm. Lo! thus did our counsels enter into the hearts of our Generals and our Law-givers; and from henceforth, even as we devised, thus did they.

After this, the whole book is turned on a sudden, from his own Life, to a History of all the publick Transactions of Europe, compiled from the News-papers of those times. I could not comprehend the meaning of this, till I perceived at last (to my no small Astonishment) that all the Measures of the four last years of the Queen, *together with the peace at* Utrecht *which have been usually attributed to the E—— of O——, D—— of O——, Lords H—— and B——, and other great men; do here most plainly appear, to have been wholly owing to Robert Jenkins, Amos Turner, George Pilcocks, Thomas White, but above all, to P. P.*

The reader may be sure I was very inquisitive after this extraordinary writer, whose work I have here ab-

ſtracted I took a journey into the Country on purpoſe; but could not find the leaſt trace of him: till by accident I met an old Clergyman, who ſaid he could not be poſitive, but thought it might be one Paul Phillips, *who had been dead about twelve years. And upon enquiry, all he could learn of that perſon from the neighbourhood, was, That he had been taken notice of for* ſwallowing Loaches, *and remembered by ſome people by a* black and white Cur with one Ear, *that conſtantly followed him.*

In the Church-yard, I read his Epitaph, ſaid to be written by himſelf.

O Reader, if that thou canſt read,
Look down upon this Stone;
Do all we can, Death is a man,
That never ſpareth none.

OF THE

POET LAUREATE.

November 19, 1729.

THE time of the election of a Poet Laureate being now at hand, it may be proper to give some account of the *rites* and *ceremonies* anciently used at that Solemnity, and only discontinued through the neglect and degeneracy of later times. These we have extracted from an historian of undoubted credit, a reverend bishop, the learned Paulus Jovius; and are the same that were practised under the pontificate of Leo X. the great restorer of learning.

As we now see an *age* and a *court*, that for the encouragement of poetry, rivals, if not exceeds, that of this famous Pope, we cannot but wish a restoration of all its *honours* to *poesy*; the rather, since there are so many parallel circumstances in the *person* who was then honoured with the laurel, and in *him*, who (in all probability) is now to wear it.

I ſhall tranſlate my author exactly as I find it in the 82d chapter of his Elogia Vir. Doct. He begins with the character of the poet himſelf, who was the original and father of all Laureates, and called Camillo. He was a plain country-man of Apulia, (whether a *ſhepherd* or *threſher*, is not material.) "This man (ſays Jovius) excited by the fame of the "great encouragement given to poets at court, and "the high honour in which they were held, came to "the city, bringing with him a ſtrange kind of lyre "in his hand, and at leaſt ſome *twenty thouſand of* "*verſes*. All the wits and critics of the court flocked "about him, delighted to ſee a *clown*, with a ruddy, "hale complexion, and in his own long hair, ſo top "full of poetry; and at the firſt ſight of him all a-"greed he was born to be *Poet Laureate* [a]. He had "a moſt hearty welcome in an *iſland* of the river "Tiber (an agreeable place, not unlike our Rich-"mond) where he was firſt made to *eat* and *drink* "*plentifully*, and *to repeat his Verſes to every body*. "Then they adorned him with a new and elegant "garland compoſed of *vine-leaves*, *laurel*, and *braſ-*"*ſica* (a ſort of cabbage) ſo compoſed, ſays my au-"thor, emblematically, *Ut tam ſales quam lepide ejus* "*temulentia*, *braſſicæ remedio cohibenda*, *notaretur*. "He was then ſaluted by common conſent with the

a Apulus praepingui vultu alacer, et prolixe comatus, omnino dignus feſta laurea videretur.

" title of *archi-poeta*, or *arch-poet*, in the ſtyle of thoſe " days, in ours, *Poet Laureate*. This honour the " poor man received with the moſt ſenſible demon- " ſtrations of joy, his eyes drunk with tears and glad- " neſs [b]. Next, the public acclamation was ex- " preſſed in a *canticle*, which is tranſmitted to us, as " follows:

Salve, braſſicea virens corona,
Et lauro, archipoeta, pampinoque!
Dignus principis auribus Leonis.

All hail, arch-poet, without peer!
Vine, bay, or cabbage, fit to wear,
And worthy of the prince's ear.

From hence he was conducted in pomp to the *Capitol* of Rome, mounted on an *elephant*, thro' the ſhouts of the populace, where the ceremony ended.

The hiſtorian tells us further, " That at his in- " troduction to Leo, he not only poured forth ver- " ſes, innumerable, like a torrent, *but alſo ſung* them " with *open mouth*. Nor was he only *once* introdu- " ced, or on *ſtated* days (like our Laureates) but " made a *companion* to his *maſter*, and entertained as

b Manantibus præ gaudio oculis.

" one of the inſtruments of his *moſt elegant pleaſures.* " When the prince was at table, the poet had his " place at the window. When the prince had [e] half " eaten his meat, he gave with his own hands the " reſt to the poet. When the poet drank, it was " out of the prince's own flaggon, inſomuch (ſays " the hiſtorian) that thro' ſo great good eating and " drinking he contracted a moſt terrible gout." Sorry I am to relate what follows, but that I cannot leave my reader's curioſity unſatisfied in the cataſtrophe of this extraordinary man. To uſe my author's words, which are remarkable, *mortuo Leone profligatiſque poetis, etc.* " When Leo died, and poets " were no more;" (for I would not underſtand *profligatis* literally, as if poets then were *profligate*) this unhappy Laureate was forthwith reduced to return to his country, where, oppreſſed with *old age* and *want*, he miſerably periſhed in a *common hoſpital.*

We ſee from this ſad concluſion (which may be of example to the poets of our time) that it were happier to meet with no encouragement at all, to remain at the plough, or other lawful occupation, than to be elevated above their condition, and taken out of the common means of life, without a ſurer ſupport than the *temporary*, or at beſt, *mortal* favours of the great. It was doubtleſs for this conſidera-

[e] Semeſis opſoniis.

tion that when the Royal Bounty was lately extended to a *rural genius*, care was taken to *ſettle it upon him for life*. And it hath been the practice of our Princes, never to remove from the ſtation of Poet Laureate any man who hath once been choſen, tho' never ſo much greater Genius's might ariſe in his time. A noble inſtance, how much the *charity* of our monarchs hath exceeded their *love of fame*.

To come now to the intent of this paper. We have here the whole ancient *ceremonial* of the Laureate. In the firſt place, the crown is to be mixed with *vine-leaves*, as the vine is the plant of Bacchus. and full as eſſential to the honour, as the *butt of ſack* to the ſalary.

Secondly, the *braſſica* muſt be made uſe of as a qualifier of the former. It ſeems the *cabbage* was antiently accounted a remedy for *drunkenneſs*; a power the French now aſcribe to the onion, and ſtyle a ſoup made of it, *ſoupe d'Yvrogne*. I would recommend a large mixture of the *braſſica*, if Mr DENNIS be choſen; but if Mr TIBBALD, it is not ſo neceſſary, unleſs the cabbage be ſuppoſed to ſignify the ſame thing with reſpect to *poets* as to *taylors*, viz. *ſtealing*. I ſhould judge it not amiſs to add another plant to this garland, to wit, *ivy*: Not only as it anciently belonged to poets in general, but as it is

emblematical of the three virtues of a court poet in particular; it is *creeping*, *dirty*, and *dangling*.

In the next place, a *canticle* muſt be compoſed and ſung in laud and praiſe of the new poet. If Mr CIBBER be laureated, it is my opinion no man can *write* this but himſelf: And no man, I am ſure, can *ſing* it ſo affectingly. But what this canticle ſhould be, either in his or the other candidate's caſe, I ſhall not pretend to determine.

Thirdly, there ought to be a *public ſhow*, or *entry* of the poet: To ſettle the order or proceſſion of which, Mr ANSTIS and Mr DENNIS ought to have a conference. I apprehend here two difficulties; one, of procuring an *elephant*; the other of teaching the poet to ride him: Therefore I ſhould imagine the next animal in ſize or dignity would do beſt: either a *mule* or a large *aſs*; particularly if that noble one could be had, whoſe portraiture makes ſo great an ornament of the *Dunciad*, and which (unleſs I am miſinformed) is yet in the park of a nobleman near this city:—Unleſs Mr. CIBBER be the man; who may, with great propriety and beauty, ride on a *dragon*, if he goes by land; or if he chooſe the water, upon one of his own *ſwans* from *Cæſar in Egypt*.

We have ſpoken ſufficiently of the *ceremony*; let us now ſpeak of the *qualifications* and *privileges* of the Laureate. Firſt, we ſee he muſt be able to make verſes *extempore*, and to pour forth innumerable, if

required. In this I doubt Mr TIBBALD. Secondly, he ought to *ſing*, and intrepidly, *patulo ore*: Here I confeſs the excellency of Mr CIBBER. Thirdly, he ought to carry a *lyre* about with him: If a large one be thought too cumberſome, a ſmall one may be contrived to hang about the neck like an order; and be very much a grace to the perſon. Fourthly, he ought to have a good *ſtomach*, to eat and drink whatever his betters think fit; and therefore it is in this high office as in many others, no puny conſtitution can diſcharge it. I do not think CIBBER or TIBBALD here ſo happy: but rather a ſtanch, vigorous, ſeaſon'd, and dry *old gentleman*, whom I have in my eye.

I could alſo wiſh at this juncture, ſuch a perſon as is truly jealous of the *honour* and *dignity* of *poetry*; no joker, or trifler; but a bard in *good earneſt*; nay, not amiſs if a critic, and the better if a little *obſtinate*. For when we conſider what great privileges have been loſt from this office (as we ſee from the forecited authentick record of Jovius) namely thoſe of *feeding* from the *prince's table*, *drinking* out of his *own flaggon*, becoming even his *domeſtick* and *companion*; it requires a man warm and reſolute, to be able to claim and obtain the reſtoring of theſe high honours. I have cauſe to fear, moſt of the candidates would be liable, either through the influence of miniſters, or for rewards or favours, to give up

the glorious rights of the Laureate: Yet I am not without hopes, there is *one*, from whom a *ſerious* and *ſteady* aſſertion of theſe privileges may be expected; and, if there be ſuch a one, I muſt do him the juſtice to ſay, it is Mr DENNIS the worthy preſident of our ſociety.

GUARDIANS.

N° 4. March 16. 1713.

THOUGH moſt things which are wrong in their own nature are at once confeſſed and abſolved in that ſingle word, the Cuſtom; yet there are ſome, which as they have a dangerous tendency, a thinking man will the leſs excuſe on that very account. Among theſe I cannot but reckon the common practice of *Dedications*, which is of ſo much the worſe conſequence, as 'tis generally uſed by people of politeneſs, and whom a learned education for the moſt part ought to have inſpired with nobler and juſter ſentiments. This proſtitution of Praiſe is not only a deceit upon the groſs of mankind, who take their notion of characters from the Learned; but alſo the better ſort muſt by this means loſe ſome part at leaſt of that deſire of Fame which is the incentive to generous actions, when they find it promiſcuouſly beſtowed on the meritorious and undeſerving. Nay, the author himſelf, let him be ſuppoſed to have ever ſo true a value for the patron, can find no terms to expreſs it, but what have been already uſed, and

rendered ſuſpected by flatterers. Even Truth itſelf in a Dedication is like an honeſt man in a diſguiſe or Vizor-Maſque, and will appear a Cheat by being dreſt ſo like one. Though the merit of the perſon is beyond diſpute, I ſee no reaſon, that becauſe one man is eminent, therefore another has a right to be impertinent, and throw praiſes in his face. 'Tis juſt the reverſe of the practice of the ancient Romans, when a perſon was advanced to triumph for his ſervices: they hired people to rail at him in that Circumſtance, to make him as humble as they could; and we have fellows to flatter him, and make him as proud as they can. Suppoſing the writer not to be mercenary, yet the great man is no more in reaſon obliged to thank him for his picture in a Dedication, than to thank the painter for that on a ſign-poſt; except it be a leſs injury to touch the moſt ſacred part of him, his character, than to make free with his countenance only. I ſhould think nothing juſtified me in this point, but the patron's permiſſion beforehand, that I ſhould draw him as like as I could; whereas moſt authors proceed in this affair juſt as a dawber I have heard of, who not being able to draw portraits after the life, was uſed to paint faces at random, and look out afterwards for people whom he might perſuade to be like them. To expreſs my notion of the thing in a word: to ſay more to a man than one thinks, with a proſpect of intereſt, is diſho-

neſt; and without it, fooliſh. And whoever has had ſucceſs in ſuch an undertaking, muſt of neceſſity at once think himſelf in his heart a knave for having done it, and his patron a fool for having believed it.

I have ſometimes been entertained with conſidering Dedications in no very common light. By obſerving what qualities our writers think it will be moſt pleaſing to others to compliment them with, one may form ſome judgment which are moſt ſo to themſelves; and, in conſequence, what ſort of people they are. Without this view one can read very few Dedications, but will give us cauſe to wonder, either how ſuch things came to be ſaid at all, or how they were ſaid to ſuch perſons. I have known an Hero complimented upon the decent majeſty and ſtate he aſſumed after a victory; and a nobleman of a different character applauded for his condeſcenſion to inferiors. This would have ſeemed very ſtrange to me, but that I happened to know the authors: He who made the firſt compliment was a lofty gentleman, whoſe air and gait diſcovered when he had publiſhed a new book; and the other tippled every night with the fellows who laboured at the preſs while his own writings were working off. 'Tis obſervable of the female poets and ladies dedicatory, that there (as elſewhere) they far exceed us in any ſtrain or rant. As beauty

is the thing that ſex are piqu'd upon, they ſpeak of it generally in a more elevated ſtyle than is uſed by the men. They adore in the ſame manner as they would be adored. So when the authoreſs of a famous modern romance begs a young Nobleman's permiſſion to pay him her *kneeling adorations*, I am far from cenſuring the expreſſion, as ſome Critics would do, as deficient in grammar or ſenſe; but I reflect, that adorations paid in that poſture are what a lady might expect herſelf, and my wonder immediately ceaſes. Theſe, when they flatter moſt, do but as they would be done unto; for as none are ſo much concerned at being injured by calumnies, as they who are readieſt to caſt them upon their neighbours; ſo, 'tis certain none are ſo guilty of flattery to others, as thoſe who moſt ardently deſire it themſelves.

What led me into theſe thoughts, was a Dedication I happened upon, this morning. The reader muſt underſtand that I treat the leaſt inſtances or remains of ingenuity with reſpect, in what places ſoever found, or under whatever circumſtances of diſadvantage. From this love to letters I have been ſo happy in my ſearches after knowledge, that I have found unvalued repoſitories of learning in the lining of bandboxes. I look upon theſe paſteboard edifices, adorned with the fragments of the ingenious, with the ſame veneration as antiquaries upon ruined buildings, whoſe walls preſerve divers inſcriptions

and names, which are no where elſe to be found in the world. This morning, when one of Lady Lizard's daughters was looking over ſome hoods and ribands, brought by her tirewoman, with great care and diligence, I employed no leſs in examining the box which contained them; it was lined with certain ſcenes of a tragedy, written (as appeared by a part of the title there extant) by one of the fair ſex. What was moſt legible was the Dedication; which, by reaſon of the largeneſs of the characters, was leaſt defaced by thoſe Gothic ornaments of flouriſhes and foliage, wherewith the compilers of theſe ſort of ſtructures do often induſtriouſly obſcure the works of the learned. As much of it as I could read with any eaſe, I ſhall communicate to the reader, as follows. *** "Though it is a kind of prophanation to ap- "proach your Grace with ſo poor an offering, yet "when I reflect how acceptable a ſacrifice of firſt "fruits was to Heaven, in the earlieſt and pureſt "ages of religion, that they were honour'd with ſo- "lemn feaſts, and conſecrated to altars by a Divine "command;*** Upon that conſideration, as an ar- "gument of particular zeal, I dedicate ***'Tis im- "poſſible to behold you without adoring; yet daz- "zled and aw'd by the glory that ſurrounds you, "men feel a ſacred power, that refines their flames, "and renders them pure as thoſe we ought to offer

"to the Deity. **** The ſhrine is worthy the divi-
"nity that inhabits it. In your Grace we ſee what
"woman was before ſhe fell, how nearly allied to
"the purity and perfection of Angels. And we
"adore and bleſs the glorious work!"

Undoubtedly theſe, and other periods of this moſt pious Dedication, could not but convince the Duchеſs of what the eloquent authoreſs aſſures her at the end, that ſhe was her ſervant with moſt ardent devotion. I think this a pattern of a new ſort of ſtyle, not yet taken notice of by the Criticks, which is above the ſublime, and may be called the celeſtial; that is, when the moſt ſacred praiſes appropriated to the honour of the Deity, are applied to a mortal of good quality. As I am naturally emulous, I cannot but endeavour, in imitation of this Lady, to be the inventor, or, at leaſt, the firſt producer of a new kind of Dedication, very different from hers and moſt others, ſince it has not a word but what the author religiouſly thinks in it. It may ſerve for almoſt any book either Proſe or Verſe, that has, is, or ſhall be publiſhed; and might run in this manner.

The AUTHOR to Himself.

Most Honoured Sir,

THESE labours, upon many considerations, so properly belong to none as to you: first, that it was your most earnest desire alone that could prevail upon me to make them publick: then, as I am secure (from that constant indulgence you have ever shown to all which is mine) that no man will so readily take them into protection, or so zealously defend them. Moreover, there's none can so soon discover the beauties; and there are some parts, which 'tis possible few besides yourself are capable of understanding. Sir, the honour, affection, and value I have for you are beyond expression; as great, I am sure, or greater, than any man else can bear you. As for any defects which others may pretend to discover in you, I do faithfully declare I was never able to perceive them; and doubt not but those persons are actuated purely by a spirit of malice or envy, the inseparable attendants on shining merit and parts, such as I have always esteemed yours to be. It may perhaps be looked upon as a kind of violence to modesty, to say this to you in publick; but you may believe me, 'tis no more than I have a thousand times thought of you in private. Might I follow the im-

pulſe of my ſoul, there is no ſubject I could launch into with more pleaſure than your panegyrick: But ſince ſomething is due to modeſty, let me conclude by telling you, that there's nothing I ſo much deſire as to know you more thoroughly than I have yet the happineſs of doing. I may then hope to be capable to do you ſome real ſervice; but, 'till then, can only aſſure you, that I ſhall continue to be, as I am more than any man alive,

Deareſt SIR,

Your Affectionate Friend, and

The greateſt of your Admirers.

N° 11. Tuesday, March 24.

Huc propiùs me,
Dum doceo insanire omnes, vos ordine adite.
Hor. Sat. iii. lib. ii. v. 80.

To the GUARDIAN.

SIR,

"AS you profess to encourage all those who "any way contribute to the Publick Good, I "flatter myself I may claim your Countenance and "Protection. I am by Profession a Mad Doctor, "but of a peculiar Kind, not of those whose Aim it "is to remove Phrenzies, but one who makes it my "business to confer an agreeable Madness on my "Fellow-Creatures for their mutual Delight and Be-"nefit. Since it is agreed by the Philosophers, that "Happiness and Misery consist chiefly in the Imagina-"tion, nothing is more necessary to Mankind in ge-"neral than this pleasing Delirium, which renders "every one satisfied with himself, and persuades him "that all others are equally so.

"I have for ſeveral Years, both at home and "abroad, made this Science my particular Study, "which I may venture to ſay I have improved in "almoſt all the Courts of Europe; and have re- "duced it into ſo ſafe and eaſy a Method, as to "practiſe it on both Sexes, of what Diſpoſition, "Age, or Quality ſoever, with Succeſs. What en- "ables me to perform this great Work, is the Uſe "of my *Obſequium Catholicon*, or the *Grand Elixir*, to "ſupport the Spirits of human Nature. This Re- "medy is of the moſt grateful Flavour in the World, "and agrees with all Taſtes whatever. 'Tis deli- "cate to the Senſes, delightful in the Operation, "may be taken at all Hours without Confinement, "and is as properly given at a Ball or Play-houſe, "as in a private Chamber. It reſtores and vivifies "the moſt dejected Minds, corrects and extracts all "that is painful in the Knowledge of a Man's ſelf. "One Doſe of it will inſtantly diſperſe itſelf through "the whole Animal Syſtem, diſſipate the firſt Mo- "tions of Diſtruſt ſo as never to return, and ſo ex- "hilarate the Brain and rarify the Gloom of Re- "flection, as to give the Patients a new flow of Spi- "rits, a Vivacity of Behaviour, and a pleaſing De- "pendence upon their own Capacities.

"Let a Perſon be never ſo far gone, I adviſe "him not to deſpair; even though he has been "troubled many Years with reſtleſs Reflections, "which by long Neglects have hardened into ſettled

" Conſideration. Thoſe that have been ſtung with " Satire may here find a certain Antidote, which in- " fallibly diſperſes all the Remains of Poiſon that has " been left in the Underſtanding by bad Cures. It " fortifies the Heart againſt the Rancour of Pamph- " lets, the Inveteracy of Epigrams, and the Mortifica- " tion of Lampoons; as has been often experienced " by ſeveral Perſons of both ſexes, during the Seaſons " of *Tunbridge*, and the *Bath*.

" I could, as further Inſtances of my Succeſs, " produce Certificates and Teſtimonials from the " Favourites and Ghoſtly Fathers of the moſt emi- " nent Princes of Europe; but ſhall content myſelf " with the Mention of a few Cures, which I have " performed by this my *Grand Univerſal Reſtorative*, " during the Practice of one Month only ſince I came " to this City.

CURES

In the Month of February, 1713.

" George Spondee, Eſq; Poet, and Inmate of " the Pariſh of St Paul's, Covent-Garden, fell in- " to violent Fits of the Spleen upon a thin Third " Night. He had been frighted into a Vertigo by " the Sound of Cat-calls on the firſt Day; and " the frequent Hiſſings on the Second made him

" unable to endure the bare Pronunciation of the " Letter S. I ſearched into the Cauſes of his Diſ- " temper; and by the Preſcription of a Doſe of " my *Obſequium*, prepared *ſecundum Artem*, recover- " ed him to his natural State of Madneſs. I caſt " in at proper Intervals the Words, *Ill taſte of the* " *Town*, *Envy of Criticks*, *bad Performance of the* " *Actors*, and the like. He is ſo perfectly cured, " that he has promiſed to bring another Play upon " the Stage next Winter.

" A Lady of profeſſed Virtue of the Pariſh of " St James's, Weſtminſter, who hath deſired her " Name may be concealed, having taken Offence " at a Phraſe of double Meaning in Converſation, " undiſcovered by any other in the Company, ſud- " denly fell into a cold Fit of Modeſty. Upon a " right Application of Praiſe of her Virtue, I threw " the Lady into an agreeable waking Dream, ſet- " tled the Fermentation of her Blood into a warm " Charity ſo as to make her look with Patience on " the very Gentleman that offended.

" Hilaria, of the Pariſh of St Giles's in the " Fields, a Coquette of long Practice, was by the " Reprimand of an old Maiden reduced to look " grave in Company, and deny herſelf the Play " of the Fan. In ſhort, ſhe was brought to ſuch " melancholy circumſtances, that ſhe would ſome- " times unawares fall into Devotion at Church. I " adviſed her to take a few *innocent Freedoms with*

" *occaſional Kiſſes*, preſcribed her the *Exerciſe of the* " *Eyes*, and immediately raiſed her to her former " State of Life. She on a ſudden recovered her " Dimples, furled her Fan, threw round her Glan- " ces, and for theſe two Sundays laſt paſt, has " not once been ſeen in an attentive Poſture. This " the Church-Wardens are ready to atteſt upon " Oath.

" Andrew Terror, of the Middle-Temple, Mo- " hock, was almoſt induced by an aged Bencher of " the ſame Houſe, to leave off bright Converſation, " and pore over *Coke upon Littleton*. He was ſo ill " that his Hat began to flap, and he was ſeen one " Day in the laſt term at Weſtminſter-Hall. This " Patient had quite loſt his Spirit of Contradiction; " I, by the Diſtillation of a few of my vivifying " drops in his Ear, drew him from his Lethargy, " and reſtored him to his uſual vivacious Miſun- " derſtanding. He is at preſent very eaſy in his " Condition.

" I will not dwell upon the Recital of the innu- " merable Cures I have performed within Twenty " Days laſt paſt; but rather proceed to exhort all " Perſons of whatever Age, Complexion, or Qua- " lity, to take as ſoon as poſſible of this my intel- " lectual Oil; which applied at the Ear ſeizes all " the Senſes with a moſt agreeable Tranſport, and

" diſcovers its Effects, not only to the Satisfaction " of the Patient, but all who converſe with, attend " upon, or any way relate to him or her that receives " the kindly infection. It is often adminiſtred by " Chamber-Maids, Valets, or any the moſt igno- " rant Domeſtic; it being one peculiar Excel- " lence of this my Oil, that 'tis moſt prevalent, the " more unſkilful the Perſon is, or appears, who ap- " plies it. It is abſolutely neceſſary for Ladies to " take a Doſe of it juſt before they take Coach to " go a viſiting.

" But I offend the publick, as Horace ſaid, when " I treſpaſs on any of your Time. Give me leave " then, Mr Ironſide, to make you a preſent of a " drachm or two of my Oil; though I have cauſe " to fear my preſcriptions will not have the effect " upon you I could wiſh. Therefore I do not en- " deavour to bribe you in my Favour by the Pre- " ſent of my Oil, but wholly depend upon your " publick Spirit and Generoſity; which I hope, " will recommend to the World the uſeful endea- " vours of,

S I R,

Your moſt Obedient, moſt Faithful, moſt Devoted, moſt Humble Servant and Admirer,

GNATHO.

*** Beware of Counterfeits, for ſuch are abroad.

" N. B. I teach the Arcana of my Art at reaſon-
" able rates to Gentlemen of the Univerſities, who
" deſire to be qualified for writing Dedications; and
" to young Lovers and Fortune-hunters, to be paid
" at the day of Marriage. I inſtruct perſons of
" bright Capacities to flatter others, and thoſe of the
" meaneſt to flatter themſelves.

" I was the firſt Inventor of Pocket Looking-
" Glaſſes.

N° 40. Monday, April 27, 1713.

Being a Continuation of ſome former Papers on the Subject of PASTORALS.

Compulerantque greges Corydon et Thyrſis in unum:
Ex illo Corydon, Corydon eſt tempore nobis.

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1. I Deſigned to have troubled the reader with no further diſcourſes of Paſtoral; but being informed that I am taxed of partiality in not mentioning an Author whoſe Eclogues are publiſhed in the ſame volume with Mr Philips's, I ſhall employ this

paper in Obſervations upon him, written in the free Spirit of Criticiſm, and without any apprehenſion of offending that Gentleman; whoſe character it is, that he takes the greateſt care of his works before they are publiſhed, and has the leaſt concern for them afterwards.

2. I have laid it down as the firſt rule of Paſtoral, that its idea ſhould be taken from the manners of the Golden Age, and the Moral formed upon the Repreſentation of Innocence; 'tis therefore plain that any deviations from that deſign degrade a Poem from being truly paſtoral. In this view it will appear, that Virgil can only have two of his Eclogues allowed to be ſuch: his firſt and ninth muſt be rejected, becauſe they deſcribe the ravages of armies, and oppreſſions of the innocent; Corydon's criminal paſſion for Alexis throws out the ſecond; the calumny and railing in the third are not proper to that ſtate of concord; the eighth repreſents unlawful ways of procuring love by inchantments, and introduces a ſhepherd whom an inviting precipice tempts to ſelf-murder: As to the fourth, ſixth, and tenth, they are given up by [b] Heinſius, Salmaſius, Rapin, and the criticks in general. They likewiſe obſerve that but eleven of all the Idyllia of Theocritus are to be admitted as paſtorals: and even out of that number the greater part will be excluded for one or

[b] See Rapin de Carm. Par. iii.

other of the reaſons above-mentioned. So that when I remarked in a former paper, that Virgil's eclogues, taken all together, are rather ſelect Poems than Paſtorals; I might have ſaid the ſame thing with no leſs truth of Theocritus. The reaſon of this I take to be yet unobſerved by the criticks, viz. They never meant them all for paſtorals.

Now it is plain Philips hath done this, and in that particular excelled both Theocritus and Virgil.

3. As ſimplicity is the diſtinguiſhing characteriſtic of Paſtoral, Virgil hath been thought guilty of too courtly a ſtyle; his language is perfectly pure, and he often forgets he is among peaſants. I have frequently wondered, that ſince he was ſo converſant in the writings of Ennius, he had not imitated the ruſticity of the Doric as well by the help of the old obſolete Roman language, as Philips hath by the antiquated Engliſh: For example, might he not have ſaid *quoi* inſtead of *cui*; *quoijum* for *cujum*; *volt* for *vult*, &c. as well as our modern hath *welladay* for *alas*, *whileome* for *of old*, *make mock* for *deride*, and *witleſs younglings* for *ſimple lambs*, &c. by which means he had attained as much of the air of Theocritus as Philips hath of Spencer.

4. Mr Pope hath fallen into the ſame error with Virgil. His clowns do not converſe in all the ſimplicity proper to the country: His names are borrowed from Theocritus and Virgil, which are improper to the ſcene of his paſtorals. He introduces

Daphnis, Alexis, and Thyrſis on Britiſh plains, as Virgil had done before him on the Mantuan: Whereas Philips, who hath the ſtricteſt regard to propriety, makes choice of names peculiar to the country, and more agreeable to a reader of delicacy; ſuch as Hobbinol, Lobbin, Cuddy and Colin Clout.

5. So eaſy as paſtoral writing may ſeem (in the ſimplicity we have deſcribed it) yet it requires great reading both of the ancients and moderns, to be a maſter of it. Philips hath given us manifeſt proofs of his knowledge of books. It muſt be confeſſed his competitor hath imitated *ſome ſingle thoughts* of the ancients well enough (if we conſider he had not the happineſs of an Univerſity education) but he hath diſperſed them here and there, without that order and method which Mr Philips obſerves, whoſe *whole* third paſtoral is an inſtance how well he hath ſtudied the fifth of Virgil, and how judiciouſly reduced Virgil's thoughts to the ſtandard of Paſtoral; as his contention of Colin Clout and the Nightingale ſhows with what exactneſs he hath imitated every line in Strada.

6. When I remarked it as a principal fault, to introduce fruits and flowers of a foreign growth, in deſcriptions where the ſcene lies in our own country, I did not deſign that obſervation ſhould extend alſo to animals, or the ſenſitive life; for Mr Philips hath with great judgment deſcribed Wolves in England

in his first pastoral. Nor would I have a poet slavishly confine himself (as Mr Pope hath done) to one particular Season of the year, one certain Time of the day, and one unbroken Scene in each eclogue. 'Tis plain Spencer neglected this pedantry, who in his pastoral of November mentions the mournful Song of the Nightingale,

Sad Philomel her song in tears doth steep.

And Mr Philips, by a poetical creation, hath raised up finer beds of flowers than the most industrious gardener; his roses, endives, lilies, king-cups, and daffidils, blow all in the same season.

7. But the better to discover the merits of our two contemporary Pastoral writers, I shall endeavour to draw a parallel of them, by setting several of their particular thoughts in the same light, whereby it will be obvious how much Philips hath the advantage.

With what simplicity he introduces two shepherds singing alternately?

Hobb. *Come, Rosalind, O come, for without thee*
What pleasure can the country have for me?
Come, Rosalind, O come: my brinded kine,
My snowy sheep, my farm and all, is thine.

Lanq. *Come, Rosalind, O come; here shady bowers,*
Here are cool fountains, and here springing
flowers,

Come, Roſalind; here ever let us ſtay,
And ſweetly waſte our live-long time away.

Our other paſtoral writer, in expreſſing the ſame thought, deviates into downright Poetry;

Streph. *In ſpring the fields, in Autumn hills I love,*
At morn the plains, at noon the ſhady grove,
But Delia always; forc'd from Delia's ſight,
Nor plains at morn, nor groves at noon delight.

Daph. *Sylvia's like Autumn ripe, yet mild as May,*
More bright than noon, yet freſh as early day;
Ev'n ſpring diſpleaſes, when ſhe ſhines not here,
But bleſt with her, 'tis Spring throughout the year.

In the firſt of theſe authors, two ſhepherds thus innocently deſcribe the behaviour of their miſtreſſes:

Hobb. *As Marian bath'd, by chance I paſſed by,*
She bluſh'd, and at me caſt a ſide-long eye:
Then ſwift beneath the cryſtal wave ſhe try'd
Her beauteous form, but all in vain, to hide.

Lanq. *As I to cool me bath'd one ſultry day,*
Fond Lydia lurking in the ſedges lay.
The wanton laugh'd, and ſeem'd in haſte to fly;
Yet often ſtopp'd, and often turn'd her eye.

The other modern (who it muſt be confeſſed hath a knack of verſifying) hath it as follows:

Streph. *Me gentle Delia beckons from the plain,*
Then, hid in ſhades, eludes her eager ſwain;
But feigns a Laugh, to ſee me ſearch around,
And by that Laugh the willing fair is found.

Daph. *The ſprightly Sylvia trips along the green,*
She runs, but hopes ſhe does not run unſeen,
While a kind glance at her purſuer flies,
How much at variance are her feet and eyes!

There is nothing the writers of this kind of poetry are fonder of than deſcriptions of paſtoral Preſents. Philips ſays thus of a Sheep-hook,

Of ſeaſon'd elm; where ſtuds of braſs appear,
To ſpeak the giver's name, the month and year;
The hook of poliſh'd ſteel, the handle turn'd,
And richly by the graver's ſkill adorn'd.

The other of a bowl emboſſed with figures:

where wanton ivy twines,
And ſwelling cluſters bend the curling vines;

Four figures riſing from the work appear,
The various ſeaſons of the rolling year;
And what is that which binds the radiant ſky,
Where twelve bright ſigns in beauteous order lie?

The ſimplicity of the ſwain in this place, who forgets the name of the Zodiack, is no ill imitation of Virgil: but how much more plainly and unaffectedly would Philips have dreſſed this thought in his Doric?

And what that hight, which girds the welkin ſheen,
Where twelve gay ſigns in meet array are ſeen?

If the reader would indulge his curioſity any further in the compariſon of particulars, he may read the firſt paſtoral of Philips with the ſecond of his contemporary, and the fourth and ſixth of the former with the fourth and firſt of the latter; where ſeveral parallel places will occur to every one.

Having now ſhown ſome parts, in which theſe two writers may be compared, it is a juſtice I owe to Mr Philips to diſcover thoſe in which no man can compare with him. Firſt, That beautiful ruſticity, of which I ſhall only produce two inſtances out of a hundred not yet quoted.

O woful day! O day of woe! quoth he,
And woful I, who live the day to ſee!

The ſimplicity of diction, the melancholy flowing of the numbers, the ſolemnity of the ſound, and the eaſy turn of the words in this Dirge (to make uſe of our author's expreſſion) are extremely elegant.

In another of his paſtorals, a ſhepherd utters a Dirge not much inferior to the former, in the following lines:

Ah me the while! ah me! the luckleſs day,
Ah luckleſs lad! the rather might I ſay;
Ah ſilly I! more ſilly than my ſheep,
Which on the flow'ry plains I once did keep.

How he ſtill charms the ear with theſe artful repetitions of the epithets; and how ſignificant is the laſt verſe! I defy the moſt common reader to repeat them, without feeling ſome motions of compaſſion.

In the next place, I ſhall rank his Proverbs, in which I formerly obſerved he excels: For example:

A rolling ſtone is ever bare of moſs;
And, to their coſt, green years old proverbs croſs.

——*He that late lies down, as late will riſe.*
And ſluggard-like, till noon-day ſnoaring lies.

——*Againſt Ill-luck all cunning foreſight fails;*
Whether we ſleep or wake, it naught avails.

——*Nor fear, from upright ſentence, wrong.*

Laſtly, his elegant Dialect, which alone might prove him the eldeſt born of Spencer, and our only true Arcadian. I ſhould think it proper for the ſeveral writers of Paſtoral, to confine themſelves to their ſeveral Counties. Spencer ſeems to have been of this opinion: for he hath laid the ſcene of one of his Paſtorals in Wales; where with all ſimplicity natural to that part of our iſland, one ſhepherd bids the other good morrow, in an unuſual and elegant manner:

Diggon Davy, I bid hur God-day:
Or Diggon hur is, or I miſ-ſay.

Diggon anſwers:

Hur was hur, while it was day-light;
But now hur is a moſt wretched wight, etc.

But the moſt beautiful example of this kind that I ever met with, is in a very valuable piece which I chanced to find among ſome old manuſcripts, entituled, A Paſtoral Ballad: which I think, for its nature and ſimplicity, may (notwithſtanding the modeſty of the title) be allowed a perfect Paſtoral. It is compoſed in the Somerſetſhire dialect, and the names ſuch as are proper to the country people. It may be obſerved as a further beauty of this Paſtoral, the words Nymph, Dryad, Naiad, Fawn, Cupid, or Satyr, are not once mentioned throughout the whole. I ſhall make no apology for inſerting ſome few lines of this excellent piece. Cicily breaks thus into the ſubject, as ſhe is going a milking:

Cicily. *Rager, ge vetch tha* [a] *Kee, or elſe tha Zun*
Will quite be go, bevore c'have half a don.

Roger. *Thou ſhouldſt not ax ma tweece, but I've a bee*
To dreve our bull to bull tha Parſon's Kee.

It is to be obſerved, that this whole dialogue is formed upon the paſſion of *Jealouſy*; and his mentioning the Parſon's Kine, naturally revives the jealouſy of the ſhepherdeſs Cicily, which ſhe expreſſes as follows:

[a] That is, the Kine or Cows.

Cicily. *Ah Rager, Rager, ches was zore avraid,*
When in yon Vield you kiſs'd the Parſon's maid:
Is this the love that once to me you zed,
When from the Wake thou brought'ſt me ginger-
bread?

Roger. *Cicily, thou charg'ſt me valſe,——I'll zwear*
to thee,
Tha Parſon's maid is ſtill a maid for me.

In which anſwer of his, are expreſſed at once that Spirit of Religion, and that Innocence of the Golden age, ſo neceſſary to be obſerved by all writers of Paſtoral.

At the concluſion of this piece, the author reconciles the Lovers, and ends the Eclogue the moſt ſimply in the world:

So Rager parted vor to vetch tha Kee,
And vor her bucket in went Cicily.

I am loth to ſhow my fondneſs for antiquity ſo far as to prefer this ancient Britiſh author to our preſent Engliſh Writers of Paſtoral; but I cannot avoid making this obvious remark, that Philips had hit into the ſame road with this old Weſt Country Bard of ours.

After all that hath been ſaid, I hope none can think it any injuſtice to Mr Pope, that I forbore to mention him as a Paſtoral writer; ſince, upon the whole, he is of the ſame claſs with Moſchus and Bion, whom we have excluded that rank; and of whoſe Eclogues, as well as ſome of Virgil's, it may be ſaid, that (according to the deſcription we have given of this ſort of poetry) they are by no means Paſtorals, but ſomething better.

N° 61. May 21. 1713.

Primoque a caede ferarum
Incaluiſſe putem maculatum ſanguine ferrum.

OVID.

I Cannot think it extravagant to imagine, that mankind are no leſs, in proportion, accountable for the ill uſe of their dominion over creatures of the lower rank of beings, than for the exerciſe of tyran-

ny over their own Species. The more entirely the inferior creation is ſubmitted to our power, the more anſwerable we ſhould ſeem for our miſmanagement of it; and the rather, as the very condition of nature renders theſe creatures incapable of receiving any recompence in another life for their ill treatment in this.

'Tis obſervable of thoſe noxious animals, which have qualities moſt powerful to injure us, that they naturally avoid mankind, and never hurt us unleſs provoked, or neceſſitated by hunger. Man, on the other hand, ſeeks out and purſues even the moſt inoffenſive animals, on purpoſe to perſecute and deſtroy them.

Montaigne thinks it ſome reflection upon human nature itſelf, that few people take delight in ſeeing beaſts careſs or play together, but almoſt every one is pleaſed to ſee them lacerate and worry one another. I am ſorry this temper is become almoſt a diſtinguiſhing character of our own nation, from the obſervation which is made by foreigners of our beloved Paſtimes, Bear-baiting, Cock-fighting, and the like. We ſhould find it hard to vindicate the deſtroying of any thing that has life, merely out of wantonneſs; yet in this principle our children are bred up, and one of the firſt pleaſures we allow them, is the licence of inflicting pain upon poor animals: almoſt as ſoon as we are ſenſible what life is ourſelves,

we make it our ſport to take it from other creatures. I cannot but believe a very good uſe might be made of the fancy which children have for birds and inſects. Mr Locke takes notice of a mother who permitted them to her children, but rewarded or puniſhed them as they treated them well or ill. This was no other than entering them betimes into a daily exerciſe of humanity, and improving their very diverſion to a virtue.

I fancy too ſome advantage might be taken of the common notion, that 'tis ominous or unlucky, to deſtroy ſome ſorts of birds, as Swallows and Martins. This opinion might poſſibly ariſe from the confidence theſe birds ſeem to put in us, by building under our roofs, ſo that it is a kind of violation of the laws of hoſpitality to murder them. As for Robin-red-breaſts in particular, 'tis not improbable they owe their ſecurity to the old ballad of *The Children in the Wood.* However it be, I don't know, I ſay, why this prejudice, well improved and carried as far as it would go, might not be made to conduce to the preſervation of many innocent creatures, which are now expoſed to all the wantonneſs of an ignorant barbarity.

There are other animals that have the misfortune, for no manner of reaſon, to be treated as common enemies where ever found. The conceit that

a Cat has nine lives, has coſt at leaſt nine lives in ten of the whole race of them: ſcarce a boy in the ſtreets but has in this point outdone Hercules himſelf, who was famous for killing a monſter that had but three lives. Whether the unaccountable animoſity againſt this uſeful domeſtick may be any cauſe of the general perſecution of Owls (who are a ſort of feather'd cats) or whether it be only an unreaſonable pique the moderns have taken to a ſerious countenance, I ſhall not determine. Tho' I am inclined to believe the former; ſince I obſerve the ſole reaſon alledged for the deſtruction of Frogs is becauſe they are like Toads; yet, amidſt all the misfortunes of theſe unfriended creatures, 'tis ſome happineſs that we have not yet taken a fancy to eat them: for ſhould our countrymen refine upon the French never ſo little, 'tis not to be conceived to what unheard-of torments, owls, cats, and frogs may be yet reſerved.

When we grow up to men, we have another ſucceſſion of Sanguinary ſports; in particular hunting. I dare not attack a diverſion which has ſuch authority and cuſtom to ſupport it; but muſt have leave to be of opinion, that the agitation of that exerciſe, with the example and number of the chaſers, not a little contribute to reſiſt thoſe checks, which compaſſion would naturally ſuggeſt in behalf of the animal purſued. Nor ſhall I ſay with Monſieur Fleury, that this ſport is a remain of the Gothic barbari-

ty; but I muſt animadvert upon a certain cuſtom yet in uſe with us, and barbarous enough to be derived from the Goths, or even the Scythians: I mean that ſavage compliment our huntſmen paſs upon Ladies of quality, who are preſent at the death of a Stag, when they put the knife in their hands to cut the throat of a helpleſs, trembling and weeping creature.

Queſtuque cruentus,
Atque Imploranti ſimilis.——

But if our ſports are deſtructive, our gluttony is more ſo, and in a more inhuman manner. Lobſters roaſted alive, Piggs whipp'd to death, Fowls ſewed up, are teſtimonies of our outragious luxury. Thoſe, who (as Seneca expreſſes it) divide their lives betwixt an anxious conſcience, and a nauſeated ſtomach, have a juſt reward of their gluttony in the diſeaſes it brings with it: for human ſavages, like other wild beaſts, find ſnares and poiſon in the proviſions of life, and are allured by their appetite to their deſtruction. I know nothing more ſhocking, or horrid, than the proſpect of one of their kitchens covered with blood, and filled with the cries of creatures expiring in tortures. It gives one an image of a Giant's den in a romance beſtrew'd with the ſcattered heads and mangled limbs of thoſe who were ſlain by his cruelty.

The excellent Plutarch (who has more ſtrokes of good nature in his writings than I remember in any author) cites a ſaying of Cato to this effect: "That "'tis no eaſy taſk to preach to the belly which has "no ears. Yet if (ſays he) we are aſhamed to be ſo "out of faſhion as not to offend, let us, at leaſt, of- "fend with ſome diſcretion and meaſure. If we kill "an animal for our proviſion, let us do it with the "meltings of compaſſion, and without tormenting it. "Let us conſider, that 'tis in its own nature cruelty "to put a living creature to death; we at leaſt de- "ſtroy a ſoul that has ſenſe and perception." In the life of Cato the Cenſor, he takes occaſion from the ſevere diſpoſition of that man to diſcourſe in this manner: "It ought to be eſteemed a happineſs to "mankind, that our humanity has a wider ſphere to "exert itſelf in, than bare juſtice. It is no more "than the obligation of our very birth to practiſe "equity to our own kind; but humanity may be "extended thro' the whole order of creatures, even "to the meaneſt: ſuch actions of charity are the "overflowings of a mild good nature on all below "us. It is certainly the part of a well-natured man "to take care of his horſes and dogs, not only in "expectation of their labour while they are foals and "whelps, but even when their old age has made "them incapable of ſervice."

Hiſtory tells us of a wiſe and polite nation, that rejected a perſon of the firſt quality, who ſtood for a

judiciary office, only becauſe he had been obſerved in his youth to take pleaſure in tearing and murdering of birds. And of another, that expelled a man out of the ſenate for daſhing a bird againſt the ground which had taken ſhelter in his boſom. Every one knows how remarkable the Turks are for their humanity in this kind. I remember an Arabian author, who has written a treatiſe to ſhew, how far a man, ſuppoſed to have ſubſiſted in a deſert iſland, without any inſtruction, or ſo much as the ſight of any other man, may, by the pure light of nature, attain the knowledge of philoſophy and virtue. One of the firſt things he makes him obſerve is, that univerſal benevolence of nature in the protection and preſervation of its creatures. In imitation of which, the firſt act of virtue he thinks his ſelf-taught philoſopher would of courſe fall into, is, to relieve and aſſiſt all the animals about him in their wants and diſtreſſes.

Ovid has ſome very tender and pathetick lines applicable to this occaſion:

Quid meruiſtis, oves, placidum pecus, inque tegendos
Natum homines, pleno quæ fertis in ubere nectar?
Mollia quæ nobis veſtras velamina lanas
Præbetis; vitaque magis quam morte juvatis.
Quid meruere boves, animal ſine fraude doliſque,
Innocuum, ſimplex, natum tolerare labores?
Immemor eſt demum, nec frugum munere dignus,

Qui potuit, curvi dempto modo pondere aratri,
Ruricolam mactare ſuum——.
Quam male conſuevit, quam ſe parat ille cruori
Impius humano, vituli qui guttura cultro
Rumpit, et immotas præbet mugitibus aures!
Aut qui vagitus ſimiles puerilibus hœdum
Edentem jugulare poteſt!——

Perhaps that voice or cry ſo nearly reſembling the human, with which providence has endued ſo many different animals, might purpoſely be given them to move our pity, and prevent thoſe cruelties we are too apt to inflict on our fellow creatures.

There is a paſſage in the book of Jonas, when God declares his unwillingneſs to deſtroy Nineveh, where, methinks, that compaſſion of the Creator, which extends to the meaneſt rank of his creatures, is expreſſed with wonderful tenderneſs——"Should "I not ſpare Nineveh the great city, wherein are "more than ſixſcore thouſand perſons—And alſo much "cattle?" And we have in Deuteronomy a precept of great good nature of this ſort, with a bleſſing in form annexed to it in thoſe words: "If thou ſhalt "find a bird's neſt in the way, thou ſhalt not take "the dam with the young: But thou ſhalt in any "wiſe let the dam go, that it may be well with thee, "and that thou may'ſt prolong thy days."

To conclude, there is certainly a degree of gratitude owing to thoſe animals that ſerve us; as for

ſuch as are mortal or noxious, we have a right to deſtroy them; and for thoſe that are neither of advantage or prejudice to us, the common enjoyment of life is what I cannot think we ought to deprive them of.

This whole matter, with regard to each of theſe conſiderations, is ſet in a very agreeable light in one of the Perſian fables of Pilpay, with which I ſhall end this paper.

A traveller paſſing through a thicket, and ſeeing a few ſparks of a fire, which ſome paſſengers had kindled as they went that way before, made up to it. On a ſudden the ſparks caught hold of a buſh, in the midſt of which lay an adder, and ſet it in flames. The adder intreated the traveller's aſſiſtance, who tying a bag to the end of his ſtaff, reached it, and drew him out: he then bid him go where he pleaſed, but never more be hurtful to men, ſince he owed his life to a man's compaſſion. The adder, however, prepared to ſting him; and when he expoſtulated how unjuſt it was to retaliate good with evil, I ſhall do no more (ſaid the adder) than what you men practiſe every day, whoſe cuſtom it is to requite benefits with ingratitude. If you can deny this truth, let us refer it to the firſt we meet. The man conſented, and ſeeing a Tree, put the queſtion to it, in what manner a good turn was to be recompenſed? If you mean according to the uſage of men (reply'd the Tree) by its contrary. I have been ſtanding here

theſe hundred years to protect them from the ſcorching ſun, and in requital they have cut down my branches, and are going to ſaw my body into planks. Upon this the adder inſulting the man, he appealed to a ſecond evidence, which was granted, and immediately they met a Cow. The ſame demand was made, and much the ſame anſwer given, that among men it was certainly ſo: I know it, ſaid the Cow, by woful experience; for I have ſerved a man this long time with milk, butter and cheeſe, and brought him beſides a Calf every year: but now I am old, he turns me into this paſture, with deſign to ſell me to a butcher, who will ſhortly make an end of me. The traveller at this ſtood confounded, but deſired of courteſy one trial more, to be finally judged by the next beaſt they ſhould meet. This happened to be the Fox, who, upon hearing the ſtory in all its circumſtances, could not be perſuaded it was poſſible for the adder to get into ſo narrow a bag. The adder to convince him went in again; the Fox told the man he had now his enemy in his power, and with that he faſtened the bag, and cruſhed him to pieces.

N° 91. June 25. 1713.

ineſt ſua gratia parvis. VIRG.

To NESTOR IRONSIDE, Eſq;

SIR,

" I Remember a ſaying of yours concerning per-
" ſons in low circumſtances of ſtature, that their
" littleneſs would hardly be taken notice of, if they
" did not manifeſt a conſciouſneſs of it themſelves
" in all their behaviour. Indeed, the obſervation
" that no man is ridiculous for being what he is,
" but only for the affectation of being ſomething
" more, is equally true in regard to the mind and
" the body.

" I queſtion not but it will be pleaſing to you to
" hear, that a ſett of us have formed a ſociety, who

" are ſworn to dare to be ſhort, and boldly bear out " the dignity of littleneſs under the noſes of thoſe " enormous engroſſers of manhood, thoſe hyperboli- " cal monſters of the Species, the tall fellows that " overlook us.

" The day of our inſtitution was the tenth of " December, being the ſhorteſt of the year, on " which we are to hold an annual Feaſt over a diſh " of Shrimps.

" The place we have choſen for this meeting is in " the little Piazza, not without an eye to the neigh- " bourhood of Mr Powel's Opera, for the perform- " ers of which, we have, as becomes us, a brotherly " affection.

" At our firſt reſort hither, an old woman brought " her ſon to the Club Room, deſiring he might be " educated in this School, becauſe ſhe ſaw here were " finer Boys than ordinary. However, this accident " no way diſcouraged our deſigns. We began with " ſending invitations to thoſe of a ſtature not exceed- " ing five foot, to repair to our aſſembly; but the " greater part returned excuſes, or pretended they " were not qualified.

" One ſaid, he was indeed but five foot at preſent, " but repreſented that he ſhould ſoon exceed that " proportion, his perriwig-maker and ſhoe-maker " having lately promiſed him three inches more be- " twixt them.

" Another alledged, he was ſo unfortunate as to " have one leg ſhorter than the other, and whoever " had determined his ſtature to five foot, had taken " him at a diſadvantage; for when he was mounted " on the other leg, he was at leaſt five foot two in- " ches and a half.

" There were ſome who queſtioned the exactneſs " of our meaſures, and others, inſtead of complying, " returned us informations of people yet ſhorter than " themſelves. In a word, almoſt every one recom- " mended ſome neighbour or acquaintance, whom " he was willing we ſhould look upon to be leſs than " he. We were not a little aſhamed that thoſe who " are paſt the years of growth, and whoſe beards " pronounce them men, ſhould be guilty of as many " unfair tricks in this point, as the moſt aſpiring " children when they are meaſured.

" We therefore proceeded to fit up the Club- " Room, and provide conveniences for our ac- " commodation. In the firſt place, we cauſed a " total removal of all the chairs, ſtools, and tables " which had ſerved the groſs of mankind for many " years.

" The diſadvantages we had undergone while we " made uſe of theſe, were unſpeakable. The Preſi- " dent's whole body was ſunk in the elbow-chair, " and when his arms were ſpread over it, he ap- " peared (to the great leſſening of his dignity) like a " child in a go-cart: It was alſo ſo wide in the ſeat,

" as to give a wag occaſion of ſaying, that, notwith-
" ſtanding the Preſident ſat in it, there was a *Sede*
" *Vacante*.

" The table was ſo high, that one who came by
" chance to the door, ſeeing our chins juſt above the
" pewter diſhes, took us for a circle of men that ſat
" ready to be ſhaved, and ſent in half a dozen Bar-
" bers.

" Another time, one of the Club ſpoke in a ludi-
" crous manner of the Preſident, imagining he had
" been abſent, when he was only eclipſed by a flaſk
" of Florence, which ſtood on the table in a parallel
" line before his face.

" We therefore new furniſhed the room in all
" reſpects proportionably to us; and had the door
" made lower, ſo as to admit no man of above
" five foot high without bruſhing his foretop, which
" whoever does, is utterly unqualified to ſit among
" us.

Some of the Statutes of the Club are as follow.

" I. If it be proved upon any member, though
" never ſo duly qualified, that he ſtrives as much as
" poſſible to get above his ſize, by ſtretching, cock-
" ing, or the like; or that he hath ſtood on tiptoe in
" a crowd, with deſign to be taken for as tall a man
" as the reſt; or hath privily conveyed any large

" book, cricket, or other device under him to exalt " him on his ſeat: every ſuch offender ſhall be ſen- " tenced to walk in pumps for a whole month.

" II. If any member ſhall take advantage from " the fulneſs or length of his wig, or any part of " his dreſs, or the immoderate extent of his hat, or " otherwiſe, to ſeem larger or higher than he is, it is " ordered, he ſhall wear red heels to his ſhoes, and " a red feather in his hat; which may apparently " mark and ſet bounds to the extremities of his ſmall " dimenſion, that all people may readily find him " out between his hat and his ſhoes.

" III. If any member ſhall purchaſe a horſe for " his own riding, above fourteen hands and a half " in height; that horſe ſhall forthwith be ſold, a " Scotch galloway bought in its ſtead for him, and " the overplus of the money ſhall treat the Club.

" IV. If any member, in direct contradiction to " the fundamental laws of the Society, ſhall wear " the heels of his ſhoes exceeding one inch and half; " it ſhall be interpreted as an open renunciation of " littleneſs, and the criminal ſhall inſtantly be expel- " led. Note, The form to be uſed in expelling a " member ſhall be in theſe words; " Go from a- " mong us, and be tall if you can!

" It is the unanimous opinion of our whole ſocie- " ty, that ſince the race of mankind is granted to " have decreaſed in ſtature, from the beginning to " this preſent, it is the intent of Nature itſelf, that

"men ſhould be little: and we believe, that all hu-
"man kind ſhall at laſt grow down to perfection,
"that is to ſay, be reduced to *our own meaſure*.

N° 92. June 26. 1713.

Homunculi quanti ſunt, cum recogito! PLAUT.

To NESTOR IRONSIDE, Eſq;

"YOU are now acquainted with the nature
"and deſign of our inſtitution; the Character
"of the members; and the topicks of our Conver-
"ſation, are what remain for the ſubject of this
"Epiſtle.

"The moſt eminent perſons of our aſſembly are
"a little Poet, a little Lover, a little Politician, and
"a little Heroe. The firſt of theſe, Dick Diſtick
"by name, we have elected Preſident; not only as

" he is the ſhorteſt of us all, but becauſe he has en-
" tertained ſo juſt a ſenſe of his ſtature, as to go ge-
" nerally in black, that he may appear yet leſs.
" Nay, to that perfection is he arrived, that he ſtoops
" as he walks. The figure of the man is odd enough:
" he is a lively little creature, with long arms and
" legs: a Spider is no ill emblem of him: he has
" been taken at a diſtance for a ſmall Windmill.
" But indeed what principally moved us in his fa-
" vour was his talent in Poetry, for he hath promi-
" ſed to undertake a long work in ſhort verſe to cele-
" brate the heroes of our ſize. He has entertained
" ſo great a reſpect for Statius on the ſcore of that
" line,

Major in exiguo regnabat corpore virtus,

" that he once deſigned to tranſlate the whole The-
" baid, for the ſake of little Tydeus.

" Tom Tiptoe, a daper black fellow, is the moſt
" gallant lover of the age. He is particularly nice
" in his habiliments; and to the end juſtice may be
" done him that way, conſtantly employs the ſame
" artiſt who makes attire for the neighb'ring Princes
" and Ladies of quality at Mr Powel's. The viva-
" city of his temper inclines him ſometimes to boaſt
" of the favours of the Fair. He was t'other night
" excuſing his abſence from the club on account of
" an aſſignation with a Lady (and, as he had the

" vanity to tell us, a tall one too) who had conſented
" to the full accompliſhment of his deſires that even-
" ing: But one of the company, who was his confi-
" dent, aſſured us ſhe was a woman of humour, and
" made the agreement on this condition that his toe
" ſhould be tied to hers.

" Our Politician is a perſon of real gravity, and
" profeſſed wiſdom: Gravity in a man of this ſize,
" compared with that of one of ordinary bulk, ap-
" pears like the gravity of a Cat compared with that
" of a Lion. This gentleman is accuſtomed to talk
" to himſelf, and was once over-heard to compare
" his own perſon to a little cabinet, wherein are lock-
" ed up all the ſecrets of ſtate, and refined ſchemes
" of Princes. His face is pale and meagre, which
" proceeds from much watching and ſtudying for the
" welfare of Europe, which is alſo thought to have
" ſtinted his growth: for he hath deſtroyed his own
" conſtitution with taking care of that of the nation.
" He is what Monſ. Balzac calls, a great Diſtiller
" of the maxims of Tacitus: when he ſpeaks, it is
" ſlowly, and word by word, as one that is loth to
" enrich you too faſt with his obſervations; like a
" limbeck that gives you, drop by drop, an extract
" of the little that is in it.

" The laſt I ſhall mention is Tim. Tuck, the He-
" ro. He is particularly remarkable for the length
" of his Sword, which interſects his perſon in a croſs
" line, and makes him appear not unlike a Fly that

" the boys have run a pin through, and ſet a walk-
" ing. He once challenged a tall fellow for giving
" him a blow on the pate with his elbow, as he paſ-
" ſed along the ſtreet. But what he eſpecially va-
" lues himſelf upon is, that in all the campaigns he
" has made, he never once duck'd at the whizz of a
" cannon ball. Tim. was full as large at fourteen
" years old as he is now. This we are tender of
" mentioning, your little Heroes being generally
" cholerick.

" Theſe are the gentlemen that moſt enliven our
" converſation. The diſcourſe generally turns upon
" ſuch accidents, whether fortunate or unfortunate,
" as are daily occaſioned by our ſize: theſe we faith-
" fully communicate, either as matter of mirth or
" of conſolation to each other. The Preſident had
" lately an unlucky fall, being unable to keep his
" legs on a ſtormy day; whereupon he informed us
" it was no new diſaſter, but the ſame a certain an-
" cient Poet had been ſubject to; who is recorded to
" have been ſo light, that he was obliged to poiſe
" himſelf againſt the wind, with lead on one ſide,
" and his own works on the other. The Lover con-
" feſt the other night that he had been cured of love
" to a tall woman, by reading over the legend of
" Ragotine in Scarron, with his tea, three mornings
" ſucceſſively. Our Hero rarely acquaints us with

" any of his unſucceſsful adventures: and as for the " Politician, he declares himſelf an utter enemy to " all kind of burleſque, ſo will never diſcompoſe the " auſterity of his aſpect by laughing at our adven- " tures, much leſs diſcover any of his own in this lu- " dicrous light. Whatever he tells of any accidents " that befal him, is by way of complaint, nor is he " ever laugh'd at but in his *Abſence*.

" We are likewiſe particularly careful to commu- " nicate in the club all ſuch paſſages of hiſtory, or " characters of illuſtrious perſonages, as any way " reflect honour on little men. Tim. Tuck having " but juſt reading enough for a military man, perpe- " tually entertains us with the ſame ſtories of little " David that conquer'd the mighty Goliah, and lit- " tle Luxembourg that made Louis XIV. a grand " Monarque, never forgetting little Alexander the " great. Dick Diſtick celebrates the exceeding hu- " manity of Auguſtus, who called Horace *lepidiſſi- " mum homunciolum*; and is wonderfully pleaſed with " Voiture and Scarron, for having ſo well deſcribed " their diminutive forms to poſterity. He is peremp- " torily of opinion, againſt a great Reader and all " his adherents, that Æſop was not a jot properer or " handſomer than he is repreſented by the common " pictures. But the Soldier believes with the learned " perſon above-mentioned: for he thinks none but " an impudent tall author could be guilty of ſuch an " unmannerly piece of ſatire on little warriors, as his

" Battle of the Mouſe and the Frog. The Politician " is very proud of a certain King of Egypt, called " Bocchor, who, as Diodorus aſſures us, was a per- " ſon of a very low ſtature, but far exceeded all that " went before him in diſcretion and politicks.

" As I am ſecretary to the club, 'tis my buſineſs, " whenever we meet, to take minutes of the tranſ- " actions: this has enabled me to ſend you the fore- " going particulars, as I may hereafter other me- " moirs. We have ſpies appointed in every quarter " of the town, to give us informations of the miſbe- " haviour of ſuch refractory perſons as refuſe to be " ſubject to our ſtatutes. Whatſoever aſpiring prac- " tices any of theſe our people ſhall be guilty of in " their Amours, ſingle Combats, or any indirect " means to manhood, we ſhall certainly be acquaint- " ed with, and publiſh to the world, for their pu- " niſhment and reformation. For the Preſident has " granted me the ſole property of expoſing and " ſhewing to the town all ſuch intractable Dwarfs, " whoſe circumſtances exempt them from being car- " ried about in Boxes: reſerving only to himſelf, as " the right of a Poet, thoſe ſmart characters that will " ſhine in Epigrams. Venerable Neſtor, I ſalute " you in the name of the club.

BOB. SHORT, *Secretary.*

N° 173. September 29. 1713.

Nec ſera comantem
Narciſſum, aut flexi tacuiſſem vimen Acanthi,
Pallenteſque hederas, et amantes littora myrtos.
VIRG.

I Lately took a particular friend of mine to my houſe in the country, not without ſome apprehenſion, that it could afford little entertainment to a man of his polite taſte, particularly in architecture and gardening, who had ſo long been converſant with all that is beautiful and great in either. But it was a pleaſant ſurprize to me, to hear him often declare he had found in my little retirement that beauty which he always thought wanting in the moſt celebrated ſeats (or, if you will, Villa's) of the nation. This he deſcribed to me in thoſe verſes, with which Martial begins one of his epigrams:

Baiana noſtri villa, Baſſe, Fauſtini,
Non otioſis ordinata myrtetis,
Viduaque platano, tonſilique buxeto,
Ingrata lati ſpatia detinet campi;
Sed rure vero, barbaroque lætatur.

There is certainly ſomething in the amiable ſimplicity of unadorned Nature, that ſpreads over the mind a more noble ſort of tranquillity, and a loftier ſenſation of pleaſure, than can be raiſed from the nicer ſcenes of art.

This was the taſte of the Ancients in their gardens, as we may diſcover from the deſcriptions extant of them. The two moſt celebrated wits of the world have each of them left us a particular picture of a Garden; wherein thoſe great maſters being wholly unconfined, and painting at pleaſure, may be thought to have given a full idea of what they eſteemed moſt excellent in this way. Theſe (one may obſerve) conſiſt entirely of the uſeful part of horticulture, fruit-trees, herbs, water, etc. The pieces I am ſpeaking of are Virgil's account of the garden of the old Corycian, and Homer's of that of Alcinous in the ſeventh Odyſſey, to which I refer the reader.

Sir William Temple has remarked, that this garden of Homer contains all the juſteſt rules and proviſions which can go toward compoſing the beſt gardens. Its extent was four Acres, which, in thoſe

times of ſimplicity, was looked upon as a large one, even for a Prince. It was incloſed all round for defence; and for conveniency joined cloſe to the gates of the Palace.

He mentions next the Trees, which were ſtandards, and ſuffered to grow to their full height. The fine deſcription of the Fruits that never failed, and the eternal Zephyrs, is only a more noble and poetical way of expreſſing the continual ſucceſſion of one fruit after another throughout the year.

The Vineyard ſeems to have been a plantation diſtinct from the Garden; as alſo the beds of Greens mentioned afterwards at the extremity of the incloſure, in the uſual place of our Kitchen Gardens.

The two Fountains are diſpoſed very remarkably. They roſe within the incloſure, and were brought in by conduits or ducts; one of them to water all parts of the gardens, and the other underneath the Palace into the Town, for the ſervice of the publick.

How contrary to this ſimplicity is the modern practice of gardening? We ſeem to make it our ſtudy to recede from Nature, not only in the various tonſure of greens into the moſt regular and formal ſhapes, but even in monſtrous attempts beyond the reach of the art itſelf: we run into ſculpture, and are yet better pleaſed to have our Trees in the moſt aukward figures of men and animals, than in the moſt regular of their own.

Hinc et nexilibus videas e frondibus hortos,
Implexos late muros, et moenia circum
Porrigere, et latas e ramis ſurgere turres;
Deflexam et myrtum in puppes, atque ærea roſtra:
In buxiſque undare fretum, atque e rore rudentes,
Parte alia frondere ſuis tentoria caſtris;
Scutaque, ſpiculaque, et jaculantia citria vallos.

I believe it is no wrong obſervation, that perſons of genius, and thoſe who are moſt capable of art, are always moſt fond of nature: as ſuch are chiefly ſenſible, that all art conſiſts in the imitation and ſtudy of nature: On the contrary, people of the common level of underſtanding are principally delighted with the little niceties and fantaſtical operations of art, and conſtantly think that fineſt which is leaſt natural. A Citizen is no ſooner proprietor of a couple of Yews, but he entertains thoughts of erecting them into Giants, like thoſe of Guildhall. I know an eminent Cook, who beautified his country-ſeat with a Coronation-dinner in greens, where you ſee the Champion flouriſhing on horſeback at one end of the table, and the Queen in perpetual youth at the other.

For the benefit of all my loving countrymen of this curious taſte, I ſhall here publiſh a catalogue of Greens to be diſpoſed of by an eminent Town-

Gardener, who has lately applied to me upon this head. He repreſents, that for the advancement of a politer ſort of ornament in the Villa's and Gardens adjacent to this great city, and in order to diſtinguiſh thoſe places from the mere barbarous countries of groſs nature, the world ſtands much in need of a virtuoſo Gardener, who has a turn to ſculpture, and is thereby capable of improving upon the ancients, in the imagery of Ever-greens. I proceed to his catalogue.

Adam and Eve in Yew; Adam, a little ſhattered by the fall of the Tree of Knowledge in the great ſtorm; Eve and the Serpent very flouriſhing.

Noah's ark in Holly, the ribs a little damaged for want of water.

The Tower of Babel, not yet finiſhed.

St. George in Box; his arm ſcarce long enough, but will be in a condition to ſtick the Dragon by next April.

A green Dragon of the ſame, with a tail of Ground-Ivy for the preſent.

N. B. Thoſe two not to be ſold ſeparately.

Edward the Black Prince in Cypreſs.

A Lauruſtine Bear in Bloſſom, with a Juniper Hunter in Berries.

A pair of Giants, ſtunted, to be ſold cheap.

A Queen Elizabeth in Phyllirea, a little inclining to the green ſickneſs, but of full growth.

Another Queen Elizabeth in Myrtle, which was very forward, but miſcarried by being too near a Savine.

An old Maid of honour in Wormwood.

A topping Ben. Johnſon in Laurel.

Divers eminent modern Poets in Bays, ſomewhat blighted, to be diſpoſed of, a pennyworth.

A quick-ſet Hog ſhot up into a Porcupine, by being forgot a week in rainy weather.

A Lavender Pig, with Sage growing in his belly.

A pair of Maidenheads in Firr, in great forwardneſs.

He alſo cutteth family pieces of men, women, and children, ſo that any gentleman may have his lady's effigies in Myrtle, or his own in Horn-beam.

Thy Wife ſhall be as the fruitful Vine, and thy Children as Olive-branches round thy table.

PREFACE

TO

HOMER's ILIAD.

HOMER is univerſally allowed to have had the greateſt *Invention* of any writer whatever. The praiſe of Judgment, Virgil has juſtly conteſted with him, and others may have their pretenſions as to particular excellencies; but his Invention remains yet unrivall'd. Nor is it a wonder if he has ever been acknowledged the greateſt of poets, who moſt excelled in that which is the very foundation of poetry. It is the invention that in different degrees diſtinguiſhes all great Genius's: The utmoſt ſtretch of human ſtudy, learning, and induſtry, which maſter every thing beſides, can never attain to this. It furniſhes Art with all her materials, and without it, Judgment itſelf can at beſt but *ſteal wiſely:* For Art is only like a prudent ſteward that lives on managing the riches of Nature. Whatever praiſes may be

given to works of Judgment, there is not even a ſingle beauty in them, to which the Invention muſt not contribute. As in the moſt regular gardens, Art can only reduce the beauties of Nature to more regularity, and ſuch a figure, which the common eye may better take in, and is therefore more entertained with. And perhaps the reaſon why common Critics are inclined to prefer a judicious and methodical genius to a great and fruitful one, is, becauſe they find it eaſier for themſelves to purſue their obſervations through an uniform and bounded walk of Art, than to comprehend the vaſt and various extent of Nature.

Our author's work is a wild paradiſe, where if we cannot ſee all the beauties ſo diſtinctly as in an ordered garden, it is only becauſe the number of them is infinitely greater. 'Tis like a copious nurſery which contains the ſeeds and firſt productions of every kind, out of which thoſe who followed him have but ſelected ſome particular plants, each according to his fancy, to cultivate and beautify. If ſome things are too luxuriant, it is owing to the richneſs of the ſoil; and if others are not arrived to perfection or maturity, it is only becauſe they are overrun and oppreſt by thoſe of a ſtronger nature.

It is to the ſtrength of this amazing invention we are to attribute that unequall'd fire and rapture, which is ſo forcible in Homer, that no man of a true poetical ſpirit is maſter of himſelf while he reads him.

What he writes, is of the moſt animated nature imaginable; every thing moves, every thing lives, and is put in action. If a council be called, or a battle fought, you are not coldly informed of what was ſaid or done as from a third perſon; the reader is hurried out of himſelf by the force of the Poet's imagination, and turns in one place to a hearer, in another to a ſpectator. The courſe of his verſes reſembles that of the army he deſcribes.

Οἱ δ' ἄρ ἴσαν, ὡσεί τε πυρὶ χθὼν πᾶσα νέμοιτο.

They pour along like a fire that ſweeps the whole earth before it. 'Tis however remarkable, that his fancy, which is every where vigorous, is not diſcovered immediately at the beginning of his poem in its fulleſt ſplendor: It grows in the progreſs both upon himſelf and others, and becomes on fire like a chariot-wheel, by its own rapidity. Exact diſpoſition, juſt thought, correct elocution, poliſhed numbers, may have been found in a thouſand; but this poetical fire, this *Vivida vis animi*, in a very few. Even in works where all thoſe are imperfect or neglected, this can over-power criticiſm, and make us admire even while we diſapprove. Nay, where this appears, though attended with abſurdities, it brightens all the rubbiſh about it, till we ſee nothing but its own ſplendor. This *Fire* is diſcerned in Virgil, but diſcerned as through a glaſs, reflected from Homer,

more ſhining than fierce, but every where equal and conſtant: In Lucan and Statius, it burſts out in ſudden, ſhort, and interrupted flaſhes: In Milton it glows like a furnace kept up to an uncommon ardor by the force of art: In Shakeſpear, it ſtrikes before we are aware, like an accidental fire from heaven: But in Homer, and in him only, it burns every where clearly, and every where irreſiſtibly.

I ſhall here endeavour to ſhow, how this vaſt *Invention* exerts itſelf in a manner ſuperior to that of any poet, through all the main conſtituent parts of his work, as it is the great and peculiar characteriſtic which diſtinguiſhes him from all other authors.

This ſtrong and ruling faculty was like a powerful ſtar, which in the violence of its courſe, drew all things within its *vortex*. It ſeemed not enough to have taken in the whole circle of arts, and the whole compaſs of nature to ſupply his maxims and reflections; all the inward paſſions and affections of mankind, to furniſh his characters; and all the outward forms and images of things for his deſcriptions; but wanting yet an ampler ſphere to expatiate in, he opened a new and boundleſs walk for his imagination, and created a world for himſelf in the invention of *Fable*. That which Ariſtotle calls the *Soul of poetry*, was firſt breathed into it by Homer. I ſhall begin with conſidering him in this part, as it is naturally the firſt, and I ſpeak of it both as it means the deſign of a poem, and as it is taken for fiction.

Fable may be divided into the *probable*, the *allegorical*, and the *marvellous*. The *probable fable*, is the recital of ſuch actions as though they did not happen, yet might, in the common courſe of nature: Or of ſuch as though they did, become fables by the additional epiſodes and manner of telling them. Of this ſort is the main ſtory of an Epic poem, *the return of* Ulyſſes, *the ſettlement of the* Trojans *in* Italy, or the like. That of the *Iliad* is the *anger of* Achilles, the moſt ſhort and ſingle ſubject that ever was choſen by any Poet. Yet this he has ſupplied with a vaſter variety of incidents and events, and crouded with a greater number of councils, ſpeeches, battles, and epiſodes of all kinds, than are to be found even in thoſe poems whoſe ſchemes are of the utmoſt latitude and irregularity. The action is hurried on with the moſt vehement ſpirit, and its whole duration employs not ſo much as fifty days. Virgil, for want of ſo warm a genius, aided himſelf by taking in a more extenſive ſubject, as well as a greater length of time, and contracting the deſign of both Homer's poems into one, which is yet but a fourth part as large as his. The other Epic Poets have uſed the ſame practice, but generally carried it ſo far as to ſuperinduce a multiplicity of fables, deſtroy the unity of action, and loſe their readers in an unreaſonable length of time. Nor is it only in the main deſign that they have been unable to add to his invention, but they have followed him in every

epiſode and part of ſtory. If he has given a regular *catalogue* of an *army*, they all draw up their forces in the ſame order. If he has funeral games for Patroclus, Virgil has the ſame for Anchiſes, and Statius (rather than omit them) deſtroys the unity of his action for thoſe of Archemorus. If Ulyſſes viſit the ſhades, the Æneas of Virgil and Scipio of Silius are ſent after him. If he be detained from his return by the allurements of Calypſo, ſo is Æneas by Dido, and Rinaldo by Armida. If Achilles be abſent from the army on the ſcore of a quarrel through half the poem, Rinaldo muſt abſent himſelf juſt as long, on the like account. If he gives his hero a ſuit of celeſtial armour, Virgil and Taſſo make the ſame preſent to theirs. Virgil has not only obſerved this cloſe imitation of Homer, but where he had not led the way, ſupplied the want from other Greek authors. Thus the ſtory of Sinon, and the taking of Troy was copied (ſays Macrobius) almoſt word for word from Piſander, as, the Loves of Dido and Æneas are taken from thoſe of Medea and Jaſon in Apollonius, and ſeveral others in the ſame manner.

To proceed to the *allegorical fable:* If we reflect upon thoſe innumerable knowledges, thoſe ſecrets of nature and phyſical philoſophy, which Homer is generally ſuppoſed to have wrapp'd up in his *allegories*, what a new and ample ſcene of wonder may this conſideration afford us! How fertile will that imagination appear, which was able to clothe all the

properties of elements, the qualifications of the mind, the virtues and vices, in forms and perſons; and to introduce them into actions agreeable to the nature of the things they ſhadowed? This is a field in which no ſucceeding poets could diſpute with Homer; and whatever commendations have been allowed them on this head, are by no means for their invention in having enlarged his circle, but for their judgment in having contracted it. For when the mode of learning changed in following ages, and ſcience was delivered in a plainer manner; it then became as reaſonable in the more modern poets to lay it aſide, as it was in Homer, to make uſe of it. And perhaps it was no unhappy circumſtance for Virgil, that there was not in his time that demand upon him of ſo great an invention, as might be capable of furniſhing all thoſe allegorical parts of a poem.

The *marvellous fable* includes whatever is ſupernatural, and eſpecially the machines of the Gods. He ſeems the firſt who brought them into a ſyſtem of machinery for poetry, and ſuch a one as makes its greateſt importance and dignity. For we find thoſe authors who have been offended at the literal notion of the Gods, conſtantly laying their accuſation againſt Homer as the chief ſupport of it. But whatever cauſe there might be to blame his *machines*

in a philoſophical or religious view, they are ſo perfect in the poetic, that mankind have been ever ſince contented to follow them: None have been able to enlarge the ſphere of poetry beyond the limits he has ſet: Every attempt of this nature has proved unſucceſsful; and after all the various changes of times and religions, his Gods continue to this day the Gods of Poetry.

We come now to the *characters* of his perſons: And here we ſhall find no author has ever drawn ſo many, with ſo viſible and ſurprizing a variety, or given us ſuch lively and affecting impreſſions of them. Every one has ſomething ſo ſingularly his own, that no painter could have diſtinguiſhed them more by their features, than the Poet has by their manners. Nothing can be more exact than the diſtinctions he has obſerved in the different degrees of virtues and vices. The ſingle quality of *courage* is wonderfully diverſified in the ſeveral characters of the Iliad. That of Achilles is furious and intractable; that of Diomede forward, yet liſtening to advice and ſubject to command: That of Ajax is heavy and ſelf-confiding: of Hector active and vigilant: The courage of Agamemnon is inſpirited by love of empire and ambition; that of Menelaus mixed with ſoftneſs and tenderneſs for his people: We find in Idomeneus a plain direct ſoldier, in Sarpedon a gallant and generous one. Nor is this judicious and aſtoniſhing diverſity to be found only

in the principal quality which conſtitutes the main of each character, but even in the underparts of it, to which he takes care to give a tincture of that principal one. For example, the main characters of Ulyſſes and Neſtor conſiſt in *wiſdom*; and they are diſtinct in this, that the wiſdom of the one is *artificial* and *various*, of the other, *natural*, *open*, and *regular*. But they have, beſides, characters of *courage*; and this quality alſo takes a different turn in each from the difference of his prudence: for one in the war depends ſtill upon *caution*, the other upon *experience*. It would be endleſs to produce inſtances of theſe kinds. The characters of Virgil are far from ſtriking us in this open manner; they lie in a great degree hidden and undiſtinguiſhed, and, where they are marked moſt evidently, affect us not in proportion to thoſe of Homer. His characters of valour are much alike; even that of Turnus ſeems no way peculiar, but as it is in a ſuperior degree; and we ſee nothing that differences the courage of Mneſtheus from that of Sergeſtus, Cloanthus, or the reſt. In like manner it may be remark'd of Statius's heroes, that an air of impetuoſity runs through them all: the ſame horrid and ſavage courage appears in his Capaneus, Tydeus, Hippomedon, etc. They have a parity of character, which makes them ſeem brothers of one family. I believe when the reader is led into this track of reflection, if he will purſue it thro' the *Epic*

and *Tragic* writers, he will be convinced how infinitely ſuperior in this point the invention of Homer was to that of all others.

The *ſpeeches* are to be conſidered as they flow from the characters, being perfect or defective as they agree or diſagree with the manners of thoſe who utter them. As there is more variety of characters in the *Illiad*, ſo there is of ſpeeches, than in any other poem. *Every thing in it has manner* (as Ariſtotle expreſſes it) that is, every thing is acted or ſpoken. It is hardly credible in a work of ſuch length, how ſmall a number of lines are employed in narration. In Virgil the dramatic part is leſs in proportion to the narrative; and the ſpeeches often conſiſt of general reflections or thoughts, which might be equally juſt in any perſon's mouth upon the ſame occaſion. As many of his perſons have no apparent characters, ſo many of his ſpeeches eſcape being applied and judged by the rule of propriety. We oftener think of the author himſelf when we read Virgil, than when we are engaged in Homer: All which are the effects of a colder invention, that intereſts us leſs in the action deſcribed: Homer makes us hearers, and Virgil leaves us readers.

If in the next place we take a view of the *ſentiments*, the ſame preſiding faculty is eminent in the ſublimity and ſpirit of his thoughts. Longinus has given his opinion, that it was in this part Homer

principally excelled. What were alone ſufficient to prove the grandeur and excellence of his ſentiments in general, is, that they have ſo remarkable a parity with thoſe of the Scripture: Duport, in his Gnomologia Homerica, has collected innumerable inſtances of this ſort. And it is with juſtice an excellent modern writer allows, that if Virgil has not ſo many thoughts that are low and vulgar, he has not ſo many that are ſublime and noble; and that the Roman author ſeldom riſes into very aſtoniſhing ſentiments where he is not fired by the *Iliad*.

If we obſerve his *deſcriptions*, *images*, and *ſimilies*, we ſhall find the invention ſtill predominant. To what elſe can we aſcribe that vaſt comprehenſion of images of every ſort, where we ſee each circumſtance of art, and individual of nature ſummoned together, by the extent and fecundity of his imagination; to which all things, in their various views, preſented themſelves in an inſtant, and had their impreſſions taken off to perfection at a heat? Nay, he not only gives us the full proſpects of things, but ſeveral unexpected peculiarities and ſide-views, unobſerved by any Painter but Homer. Nothing is ſo ſurprizing as the deſcriptions of his battles, which take up no leſs than half the *Iliad*, and are ſupplied with ſo vaſt a variety of incidents, that no one bears a likeneſs to another; ſuch different kinds of deaths, that no two heroes are

wounded in the ſame manner; and ſuch a profuſion of noble ideas, that every battle riſes above the laſt in greatneſs, horror, and confuſion. It is certain there is not near that number of images and deſcriptions in any Epic Poet; though every one has aſſiſted himſelf with a great quantity out of him: And it is evident of Virgil eſpecially, that he has ſcarce any compariſons which are not drawn from his maſter.

If we deſcend from hence to the *expreſſion*, we ſee the bright imagination of Homer ſhining out in the moſt enlivened forms of it. We acknowledge him the father of poetical diction, the firſt who taught that *language of the Gods* to men. His expreſſion is like the colouring of ſome great maſters, which diſcovers itſelf to be laid on boldly, and executed with rapidity. It is indeed the ſtrongeſt and moſt glowing imaginable, and touched with the greateſt ſpirit. Ariſtotle had reaſon to ſay, He was the only poet who had found out *living words*; there are in him more daring figures and metaphors, than in any good author whatever. An arrow is *impatient* to be on the wing, a weapon *thirſts* to drink the blood of an enemy, and the like. Yet his expreſſion is never too big for the ſenſe, but juſtly great in proportion to it. 'Tis the ſentiment that ſwells and fills out the diction, which riſes with it, and forms itſelf about it: And in the ſame degree that a thought is warmer, an expreſſion

will be brighter; as that is more ſtrong, this will become more perſpicuous: Like glaſs in the furnace, which grows to a greater magnitude and refines to a greater clearneſs, only as the breath within is more powerful, and the heat more intenſe.

To throw his language more out of proſe, Homer ſeems to have affected the *compound epithets*. This was a ſort of compoſition peculiarly proper to poetry, not only as it heighten'd the *diction*, but as it aſſiſted and filled the *numbers* with greater ſound and pomp, and likewiſe conduced in ſome meaſure to thicken the *images*. On this laſt conſideration, I cannot but attribute theſe alſo to the fruitfulneſs of his invention, ſince (as he has managed them) they are a ſort of ſupernumerary pictures of the perſons or things to which they are joined. We ſee the motion of Hector's plumes in the epithet Κορυθαίολος, the landſcape of mount Neritus in that of Εινοσίφυλλος, and ſo of others, which particular images could not have been inſiſted upon ſo long as to expreſs them in a deſcription (tho' but of a ſingle line) without diverting the reader too much from the principal action or figure. As a metaphor is a ſhort ſimile, one of theſe epithets is a ſhort deſcription.

Laſtly, if we conſider his *verſification*, we ſhall be ſenſible what a ſhare of praiſe is due to his invention in that. He was not ſatisfied with his language as he found it ſettled in any one part of

Greece, but ſearch'd thro' its differing *dialects* with this particular view, to beautify and perfect his numbers: he conſidered theſe as they had a greater mixture of vowels or conſonants, and accordingly employed them as the verſe required either a greater ſmoothneſs or ſtrength. What he moſt affected was the *Ionic*, which has a peculiar ſweetneſs, from its never uſing contractions, and from its cuſtom of reſolving the diphthongs into two ſyllables, ſo as to make the words open themſelves with a more ſpreading and ſonorous fluency. With this he mingled the *Attic* contractions, the broader *Doric*, and the feebler *Æolic*, which often rejects its aſpirate, or takes off its accent; and compleated this variety by altering ſome letters with the licence of poetry. Thus his meaſures, inſtead of being fetters to his ſenſe, were always in readineſs to run along with the warmth of his rapture, and even to give a further repreſentation of his notions, in the correſpondence of their ſounds to what they ſignified. Out of all theſe he has derived that harmony, which makes us confeſs he had not only the richeſt head, but the fineſt ear in the world. This is ſo great a truth, that whoever will but conſult the tune of his verſes, even without underſtanding them (with the ſame ſort of diligence as we daily ſee practiſed in the caſe of Italian Operas) will find more ſweetneſs, variety, and majeſty of ſound, than in any other language or poetry. The

beauty of his numbers is allowed by the criticks to be copied but faintly by Virgil himſelf, though they are ſo juſt to aſcribe it to the nature of the Latin tongue: Indeed the Greek has ſome advantages, both from the natural *ſound* of its *words*, and the turn and *cadence* of its *verſe*, which agree with the genius of no other language. Virgil was very ſenſible of this, and uſed the utmoſt diligence in working up a more intractable language to whatſoever graces it was capable of; and in particular never failed to bring the ſound of his line to a beautiful agreement with its ſenſe. If the Grecian poet has not been ſo frequently celebrated on this account as the Roman, the only reaſon is, that fewer criticks have underſtood one language than the other. Dionyſius of Halicarnaſſus has pointed out many of our author's beauties in this kind, in his treatiſe of the *Compoſition of Words*, and others will be taken notice of in the courſe of my Notes. It ſuffices at preſent to obſerve of his numbers, that they flow with ſo much eaſe, as to make one imagine Homer had no other care than to tranſcribe as faſt as the *Muſes* dictated; and at the ſame time with ſo much force and inſpiriting vigour, that they awaken and raiſe us like the ſound of a trumpet. They roll along as a plentiful river, always in motion, and always full; while we are borne away by a tide of verſe, the moſt rapid, and yet the moſt ſmooth imaginable.

Thus on whatever ſide we contemplate Homer, what principally ſtrikes us is his *invention*. It is that which forms the character of each part of his work; and accordingly we find it to have made his fable more *extenſive* and *copious* than any other, his manners more *lively* and *ſtrongly marked*, his ſpeeches more *affecting* and *tranſported*, his ſentiments more *warm* and *ſublime*, his images and deſcriptions more *full* and *animated*, his expreſſion more *rais'd* and *daring*, and his numbers more *rapid* and *various*. I hope, in what has been ſaid of Virgil, with regard to any of theſe heads, I have no way derogated from his character. Nothing is more abſurd or endleſs, than the common method of comparing eminent writers by an oppoſition of particular paſſages in them, and forming a judgment from thence of their merit upon the whole. We ought to have a certain knowledge of the principal character and diſtinguiſhing excellence of each: It is in *that* we are to conſider him, and in proportion to his degree in *that* we are to admire him. No man or author ever excelled all the world in more than one faculty; and as Homer has done this in *invention*, Virgil has in *judgment*. Not that we are to think Homer wanted judgment, becauſe Virgil had it in a more eminent degree; or that Virgil wanted invention, becauſe Homer poſſeſt a larger ſhare of it: Each of theſe great authors had more of both than perhaps any

man beſides, and are only ſaid to have leſs in compariſon with one another. Homer was the greater genius, Virgil the better artiſt. In one we moſt admire the man, in the other the work. Homer hurries and tranſports us with a commanding impetuoſity. Virgil leads us with an attractive majeſty: Homer ſcatters with a generous profuſion, Virgil beſtows with a careful magnificence: Homer, like the Nile, pours out his riches with a boundleſs overflow; Virgil, like a river in its banks, with a gentle and conſtant ſtream. When we behold their battles, methinks the two Poets reſemble the Heroes they celebrate: Homer boundleſs and irreſiſtible as Achilles, bears all before him, and ſhines more and more as the tumult increaſes; Virgil calmly daring, like Æneas, appears undiſturbed in the midſt of the action; diſpoſes all about him, and conquers with tranquillity. And when we look upon their machines, Homer ſeems like his own Jupiter in his terrors, ſhaking Olympus, ſcattering the lightnings, and firing the Heavens; Virgil, like the ſame power in his benevolence, counſelling with the Gods, laying plans for empires, and regularly ordering his whole creation.

But, after all, it is with great parts as with great virtues, they naturally border on ſome imperfection; and it is often hard to diſtinguiſh exactly where the virtue ends, or the fault begins. As prudence may ſometimes ſink to ſuſpicion, ſo may a great judgment

decline to coldneſs; and as magnanimity may run up to profuſion or extravagance, ſo may a great invention to redundancy or wildneſs. If we look upon Homer in this view, we ſhall perceive the chief *objections* againſt him to proceed from ſo noble a cauſe as the exceſs of this faculty.

Among theſe we may reckon ſome of his *marvellous fictions*, upon which ſo much criticiſm has been ſpent, as ſurpaſſing all the bounds of probability. Perhaps it may be with great and ſuperior ſouls, as with gigantic bodies, which exerting themſelves with unuſual ſtrength, exceed what is commonly thought the due proportion of parts, to become miracles in the whole; and like the old heroes of that make, commit ſomething near extravagance, amidſt a ſeries of glorious and inimitable performances. Thus Homer has his *ſpeaking horſes*, and Virgil his *myrtles diſtilling blood*, where the latter has not ſo much as contrived the eaſy intervention of a Deity to ſave the probability.

It is owing to the ſame vaſt invention, that his *Similies* have been thought too exuberant and full of circumſtances. The force of this faculty is ſeen in nothing more, than in its inability to confine itſelf to that ſingle circumſtance upon which the compariſon is grounded: it runs out into embelliſhments of additional images, which however are ſo managed as not to overpower the main one. His ſimilies are like pictures, where the principal figure has not only its

proportion given agreeable to the original, but is alſo ſet off with occaſional ornaments and proſpects. The ſame will account for his manner of heaping a number of compariſons together in one breath, when his fancy ſuggeſted to him at once ſo many various and correſpondent images. The reader will eaſily extend this obſervation to more objections of the ſame kind.

If there are others which ſeem rather to charge him with a defect or narrowneſs of genius, than an exceſs of it; thoſe ſeeming defects will be found upon examination to proceed wholly from the nature of the times he lived in. Such are his *groſſer repreſentations* of the *Gods*, and the vicious and *imperfect manners* of his *Heroes*, which will be treated of in the following [a] *Eſſay*: But I muſt here ſpeak a word of the latter, as it is a point generally carried into extremes, both by the cenſurers and defenders of Homer. It muſt be a ſtrange partiality to antiquity, to think with Madam Dacier, "that [b] thoſe times and "manners are ſo much the more excellent, as they "are more contrary to ours." Who can be ſo prejudiced in their favour, as to magnify the felicity of thoſe ages, when a ſpirit of revenge and cruelty, joined with the practice of rapine and robbery, reign'd thro' the world; when no mercy was ſhown but for the ſake of lucre, when the greateſt Princes

a See the articles of Theology and Morality, in the third part of the Eſſay.

b Preface to her Homer.

were put to the ſword, and their wives and daughters made ſlaves and concubines? On the other ſide, I would not be ſo delicate as thoſe modern criticks, who are ſhocked at the *ſervile offices* and mean employments in which we ſometimes ſee the Heroes of Homer engaged. There is a pleaſure in taking a view of that ſimplicity, in oppoſition to the luxury of ſucceeding ages, in beholding Monarchs without their guards, Princes tending their flocks, and Princeſſes drawing water from the ſprings. When we read Homer, we ought to reflect that we are reading the moſt ancient author in the heathen world; and thoſe who conſider him in this light, will double their pleaſure in the peruſal of him. Let them think they are growing acquainted with nations and people that are now no more; that they are ſtepping almoſt three thouſand years back into the remoteſt Antiquity, and entertaining themſelves with a clear and ſurpriſing viſion of things no where elſe to be found, the only true mirrour of that ancient world. By this means alone their greateſt obſtacles will vaniſh; and what uſually creates their diſlike, will become a ſatisfaction.

This conſideration may further ſerve to anſwer for the conſtant uſe of the ſame *epithets* to his Gods and Heroes, ſuch as the *far-darting* Phœbus, the *blue-ey'd* Pallas, the *ſwift-footed* Achilles, etc. which ſome have cenſured as impertinent and tediouſly repeated. Thoſe of the Gods depended upon the powers and

offices then believed to belong to them, and had contracted a weight and veneration from the rites and ſolemn devotions in which they were uſed: they were a ſort of attributes with which it was a matter of religion to ſalute them on all occaſions, and which it was an irreverence to omit. As for the epithets of great men, Monſ. Boileau is of opinion that they were in the nature of *Surnames*, and repeated as ſuch; for the Greeks having no names derived from their fathers, were obliged to add ſome other diſtinction of each perſon; either naming his parents expreſsly, or his place of birth, profeſſion, or the like: As Alexander the ſon of Philip, Herodotus of Halicarnaſſus, Diogenes the Cynic, etc. Homer therefore complying with the cuſtom of his country, uſed ſuch diſtinctive additions as better agreed with poetry. And indeed we have ſomething parallel to theſe in modern times, ſuch as the names of Harold Harefoot, Edmund Ironſide, Edward Long-ſhanks, Edward the Black Prince, etc. If yet this be thought to account better for the propriety than for the repetition, I ſhall add a further conjecture. Heſiod, dividing the world into its different ages, has placed a fourth age between the brazen and the iron one, of *Heroes diſtinct from other men, a divine race, who fought at* Thebes *and* Troy, *are called Demi-Gods, and live by the care of* Jupiter *in the iſlands of the bleſſed* [c]. Now, among the divine honours which were paid them, they might

c Heſiod, Op. et Dier. lib. i ver. 155, etc.

have this alſo in common with the Gods, not to be mentioned without the ſolemnity of an epithet, and ſuch as might be acceptable to them, by its celebrating their families, actions, or qualities.

What other cavils have been raiſed againſt Homer, are ſuch as hardly deſerve a reply, but will yet be taken notice of as they occur in the courſe of the work. Many have been occaſioned by an injudicious endeavour to exalt Virgil: which is much the ſame, as if one ſhould think to raiſe the ſuperſtructure by undermining the foundation: One would imagine, by the whole courſe of their parallels, that theſe Critics never ſo much as heard of Homer's having written firſt; a conſideration which whoever compares theſe two Poets, ought to have always in his eye. Some accuſe him for the ſame things which they overlook or praiſe in the other, as when they prefer the fable and moral of the Æneis to thoſe of the Iliad, for the ſame reaſons which might ſet the Odyſſey above the Æneis: as that the Hero is a wiſer man; and the action of the one more beneficial to his country than that of the other: or elſe they blame him for not doing what he never deſigned; as becauſe Achilles is not as good and perfect a prince as Æneas, when the very moral of his poem required a contrary character: It is thus that Rapin judges in his compariſon of Homer and Virgil. Others ſelect thoſe particular paſſages of Homer, which are not ſo laboured as ſome that Virgil drew out of them: This is the whole

management of Scaliger in his Poetice. Others quarrel with what they take for low and mean expreſſions, ſometimes thro' a falſe delicacy and refinement, oftner from an ignorance of the graces of the original; and then triumph in the aukwardneſs of their own tranſlations: This is the conduct of Perault in his Parallels. Laſtly, there are others, who, pretending to a fairer proceeding, diſtinguiſh between the perſonal merit of Homer, and that of his *work*; but when they come to aſſign the cauſes of the great reputation of the Iliad, they found it upon the ignorance of his times, and the prejudice of thoſe that followed: And in purſuance of this principle, they make thoſe accidents (ſuch as the contention of the cities, etc.) to be the cauſes of his fame, which were in reality the conſequences of his merit. The ſame might as well be ſaid of Virgil, or any great author, whoſe general character will infallibly raiſe many caſual additions to their reputation. This is the method of Monſ. de la Motte; who yet confeſſes upon the whole, that in whatever age Homer had lived, he muſt have been the greateſt poet of his nation, and that he may be ſaid in this ſenſe to be the maſter even of thoſe who ſurpaſſed him.

In all theſe objections we ſee nothing that contradicts his title to the honour of the chief *invention*; and as long as this (which is indeed the characteriſtic

of Poetry itſelf) remains unequal'd by his followers, he ſtill continues ſuperior to them. A cooler judgment may commit fewer faults, and be more approved in the eyes of *one ſort* of Critics: but that warmth of fancy will carry the loudeſt and moſt univerſal applauſes, which holds the heart of a reader under the ſtrongeſt enchantment. Homer not only appears the inventor of poetry, but excells all the inventors of other arts in this, that he has ſwallowed up the honour of thoſe who ſucceeded him. What he has done admitted no increaſe, it only left room for contraction or regulation. He ſhewed all the ſtretch of fancy at once: and if he has failed in ſome of his flights, it was but becauſe he attempted every thing. A work of this kind ſeems like a mighty Tree which riſes from the moſt vigorous ſeed, is improved with induſtry, flouriſhes, and produces the fineſt fruit; nature and art conſpire to raiſe it; pleaſure and profit join to make it valuable: and they who find the juſteſt faults, have only ſaid that a few branches (which run luxuriant thro' a richneſs of nature) might be lopped into form to give it a more regular appearance.

Having now ſpoken of the beauties and defects of the original, it remains to treat of the tranſlation, with the ſame view to the chief characteriſtic. As far as *that* is ſeen in the main parts of the Poem, ſuch as the fable, manners, and ſentiments, no tranſlator can prejudice it but by wilful omiſſions or contractions. As it alſo breaks out in every particular image, de-

Back-bar last Saturday 25
back feather oil fries out
Cushions not stuffed with hair

ſcription, and ſimile; whoever leſſens or too much ſoftens thoſe, takes off from this chief character. It is the firſt grand duty of an interpreter to give his author entire and unmaim'd; and for the reſt, the diction and verſification only are his proper province; ſince theſe muſt be his own, but the others he is to take as he finds them.

It ſhould then be conſidered what methods may afford ſome equivalent in our language for the graces of theſe in the Greek. It is certain no literal tranſlation can be juſt to an excellent original in a ſuperior language: but it is a great miſtake to imagine (as many have done) that a raſh paraphraſe can make amends for this general defect; which is no leſs in danger to loſe the ſpirit of an ancient, by deviating into the modern manners of expreſſion. If there be ſometimes a darkneſs, there is often a light in antiquity, which nothing better preſerves than a verſion almoſt literal. I know no liberties one ought to take but thoſe which are neceſſary for tranſfuſing the ſpirit of the original, and ſupporting the poetical ſtyle of the tranſlation: and I will venture to ſay, there have not been more men miſled in former times by a ſervile dull adherence to the letter, than have been deluded in ours by a chimerical inſolent hope of raiſing and improving their author. It is not to be doubted that the *fire* of the poem is what a tranſlator ſhould principally regard, as it is moſt likely to expire in his managing: However, it is his ſafeſt way to be content

with preſerving this to his utmoſt in the whole, without endeavouring to be more than he finds his author is in any particular place. 'Tis a great ſecret in writing to know when to be plain, and when poetical and figurative: and it is what Homer will teach us, if we will but follow modeſtly in his footſteps. Where his diction is bold and lofty, let us raiſe ours as high as we can; but where his is plain and humble, we ought not to be deterred from imitating him by the fear of incurring the cenſure of a mere Engliſh Critic. Nothing that belongs to Homer ſeems to have been more commonly miſtaken than the juſt pitch of his ſtyle: Some of his tranſlators having ſwelled into fuſtian in a proud confidence of the *ſublime*; others ſunk into flatneſs in a cold and timorous notion of *ſimplicity*. Methinks I ſee theſe different followers of Homer, ſome ſweating and ſtraining after him by violent leaps and bounds (the certain ſigns of falſe mettle) others ſlowly and ſervilely creeping in his train, while the Poet himſelf is all the time proceeding with an unaffected and equal majeſty before them. However, of the two extremes, one could ſooner pardon frenzy than frigidity: No author is to be envied for ſuch commendations as he may gain by that character of ſtyle, which his friends muſt agree together to call *ſimplicity*, and the reſt of the world will call *dulneſs*. There is a graceful and dignified ſimplicity, as well as a bald and ſordid one, which differ as much from each other as the air of a plain man from that of a

ſloven: 'Tis one thing to be tricked up, and another not to be dreſſed at all. Simplicity is the mean between oſtentation and ruſticity.

This pure and noble ſimplicity is no where in ſuch perfection as in the *Scripture* and our Author. One may affirm, with all reſpect to the inſpired writings, that the *divine Spirit* made uſe of no other words but what were intelligible and common to men at that time, and in that part of the world; and as Homer is the author neareſt to thoſe, his ſtyle muſt of courſe bear a greater reſemblance to the ſacred books than that of any other writer. This conſideration (together with what has been obſerved of the parity of ſome of his thoughts) may methinks induce a tranſlator on the one hand, to give into ſeveral of thoſe general phraſes and manners of expreſſion which have attained a veneration even in our language from being uſed in the Old Teſtament; as on the other, to avoid thoſe which have been appropriated to the Divinity, and in a manner conſigned to myſtery and religion.

For a further preſervation of this air of ſimplicity, a particular care ſhould be taken to expreſs with all plainneſs thoſe *moral ſentences* and *proverbial ſpeeches* which are ſo numerous in this poet. They have ſomething venerable, and as I may ſay oracular, in that unadorned gravity and ſhortneſs with which they are delivered: a grace which would be utterly loſt by endeavouring to give them what we call a

more ingenious (that is, a more modern) turn in the paraphraſe.

Perhaps the mixture of ſome Greciſms and old words after the manner of Milton, if done without too much affectation, might not have an ill effect in a verſion of this particular work, which moſt of any other ſeems to require a venerable antique caſt. But certainly the uſe of modern terms of war and government, ſuch as *platoon*, *campagne*, *junto*, or the like (into which ſome of his tranſlators have fallen) cannot be allowable; thoſe only excepted, without which it is impoſſible to treat the ſubjects in any living language.

There are two peculiarities in Homer's diction, which are a ſort of *marks* or *moles*, by which every common eye diſtinguiſhes him at firſt ſight: Thoſe who are not his greateſt admirers look upon them as defects; and thoſe who are, ſeem pleaſed with them as beauties. I ſpeak of his *compound epithets*, and of his *repetitions*. Many of the former cannot be done literally into Engliſh without deſtroying the purity of our language. I believe ſuch ſhould be retained as ſlide eaſily of themſelves into an Engliſh compound, without violence to the ear or to the received rules of compoſition; as well as thoſe which have received a ſanction from the authority of our beſt Poets, and are become familiar thro' their uſe of them; ſuch as the *cloud-compelling* Jove, etc. As for the reſt, whenever any can be as fully and ſignificantly ex-

preſt in a ſingle word as in a compounded one, the courſe to be taken is obvious.

Some that cannot be ſo turned as to preſerve their full image by one or two words, may have juſtice done them by circumlocution; as the epithet Ἐινοσίφυλλος to a mountain, would appear little or ridiculous tranſlated literally *leaf-ſhaking*, but affords a majeſtic idea in the *periphraſis*: *The lofty mountain ſhakes his waving woods.* Others that admit of differing ſignifications, may receive an advantage by a judicious variation, according to the occaſions on which they are introduced. For example, the epithet of Apollo, Ἑκηβόλος, or *far-ſhooting*, is capable of two explications; one literal in reſpect of the darts and bow, the enſign of that God; the other allegorical with regard to the rays of the ſun: Therefore in ſuch places where Apollo is repreſented as a God in perſon, I would uſe the former interpretation; and where the effects of the ſun are deſcribed, I would make choice of the latter. Upon the whole, it would be neceſſary to avoid that perpetual repetition of the ſame epithets which we find in Homer, and which, tho' it might be accommodated (as has been already ſhewn) to the ear of thoſe times, is by no means ſo to ours: But one may wait for opportunities of placing them, where they derive an additional beauty from the occaſions on which they are employed: and in doing this pro-

perly, a tranſlator may at once ſhew his fancy and his judgment.

As for Homer's *Repetitions*, we may divide them into three ſorts; of whole narrations and ſpeeches, of ſingle ſentences, and of one verſe or hemiſtich. I hope it is not impoſſible to have ſuch a regard to theſe, as neither to loſe ſo known a mark of the author on the one hand, nor to offend the reader too much on the other. The repetition is not ungraceful in thoſe ſpeeches where the dignity of the ſpeaker renders it a ſort of inſolence to alter his words; as in the meſſages from Gods to men, or from higher powers to inferiors in concerns of ſtate, or where the ceremonial of religion ſeems to require it, in the ſolemn forms of prayers, oaths, or the like. In other caſes, I believe the beſt rule is to be guided by the nearneſs, or diſtance, at which the repetitions are placed in the original: When they follow too cloſe, one may vary the expreſſion, but it is a queſtion whether a profeſſed tranſlator be authorized to omit any: If they be tedious, the author is to anſwer for it.

It only remains to ſpeak of the *Verſification*. Homer (as has been ſaid) is perpetually applying the ſound to the ſenſe, and varying it on every new ſubject. This is indeed one of the moſt exquiſite beauties of poetry, and attainable by very few: I know only of Homer eminent for it in the Greek, and Virgil in Latin. I am ſenſible it is what may

ſometimes happen by chance, when a writer is warm, and fully poſſeſt of his image: however, it may be reaſonably believed they deſigned this, in whoſe verſe it ſo manifeſtly appears in a ſuperior degree to all others. Few readers have the ear to be judges of it; but thoſe who have, will ſee I have endeavoured at this beauty.

Upon the whole, I muſt confeſs myſelf utterly incapable of doing juſtice to Homer. I attempt him in no other hope but that which one may entertain without much vanity, of giving a more tolerable copy of him than any entire tranſlation in verſe has yet done. We have only thoſe of Chapman, Hobbes, and Ogilby. Chapman has taken the advantage of an immeaſurable length of verſe, notwithſtanding which, there is ſcarce any paraphraſe more looſe and rambling than his. He has frequent interpolations of four or ſix lines, and I remember one in the thirteenth book of the Odyſſey, ver. 312. where he has ſpun twenty verſes out of two. He is often miſtaken in ſo bold a manner, that one might think he deviated on purpoſe, if he did not in other places of his notes inſiſt ſo much upon verbal trifles. He appears to have had a ſtrong affectation of extracting new meanings out of his author, inſomuch as to promiſe in his rhyming preface, a poem of the myſteries he had revealed in

Homer: and perhaps he endeavoured to ſtrain the obvious ſenſe to this end. His expreſſion is involved in fuſtian, a fault for which he was remarkable in his original writings, as in the tragedy of Buſſy d'Amboiſe, etc. In a word, the nature of the man may account for his whole performance; for he appears from his preface and remarks to have been of an arrogant turn, and an enthuſiaſt in poetry. His own boaſt of having finiſhed half the Iliad in leſs than fifteen weeks, ſhews with what negligence his verſion was performed But that which is to be allowed him, and which very much contributed to cover his defects, is a daring fiery ſpirit that animates his tranſlation, which is ſomething like what one might imagine Homer himſelf would have writ before he arrived at years of diſcretion.

Hobbes has given us a correct explanation of the ſenſe in general, but for particulars and circumſtances he continually lops them, and often omits the moſt beautiful. As for its being eſteemed a cloſe tranſlation, I doubt not many have been led into that error by the ſhortneſs of it, which proceeds not from his following the original line by line, but from the contractions above-mentioned. He ſometimes omits whole ſimilies and ſentences, and is now and then guilty of miſtakes, into which no writer of his learning could have fallen, but thro' careleſſneſs. His poetry as well as Ogilby's, is too mean for criticiſm.

It is a great loſs to the poetical world that Mr Dryden did not live to tranſlate the Iliad. He has left us only the firſt book, and a ſmall part of the ſixth; in which if he has in ſome places not truly interpreted the ſenſe, or preſerved the antiquities, it ought to be excuſed on account of the haſte he was obliged to write in. He ſeems to have had too much regard to Chapman, whoſe words he ſometimes copies, and has unhappily followed him in paſſages where he wanders from the original. However, had he tranſlated the whole work, I would no more have attempted Homer after him than Virgil, his verſion of whom (notwithſtanding ſome human errors) is the moſt noble and ſpirited tranſlation I know in any language. But the fate of great genius's is like that of great miniſters, tho' they are confeſſedly the firſt in the commonwealth of letters, they muſt be envied and calumniated only for being at the head of it.

That which in my opinion ought to be the endeavour of any one who tranſlates Homer, is above all things to keep alive that ſpirit and fire which makes his chief character; In particular places, where the ſenſe can bear any doubt, to follow the ſtrongeſt and moſt poetical, as moſt agreeing with that character; to copy him in all the variations of his ſtyle, and the different modulations of his numbers; to preſerve, in the more active or deſcriptive parts, a warmth and elevation; in the more

ſedate or narrative, a plainneſs and ſolemnity; in the ſpeeches, a fullneſs and perſpicuity; in the ſentences, a ſhortneſs and gravity: Not to neglect even the little figures and turns on the words, nor ſometimes the very caſt of the periods; neither to omit nor confound any rites or cuſtoms of antiquity: Perhaps too he ought to include the whole in a ſhorter compaſs, than has hitherto been done by any tranſlator, who has tolerably preſerved either the ſenſe or poetry. What I would farther recommend to him, is to ſtudy his author rather from his own text, than from any commentators, how learned ſoever, or whatever figure they may make in the eſtimation of the world; to conſider him attentively in compariſon with Virgil above all the ancients, and with Milton above all the moderns. Next theſe, the Archbiſhop of Cambray's Telemachus may give him the trueſt idea of the ſpirit and turn of our author, and Boſſu's admirable treatiſe of the Epic poem the juſteſt notion of his deſign and conduct. But after all, with whatever judgment and ſtudy a man may proceed, or with whatever happineſs he may perform ſuch a work, he muſt hope to pleaſe but a few; thoſe only who have at once a taſte of poetry, and competent learning. For to ſatisfy ſuch as want either, is not in the nature of this undertaking; ſince a mere modern wit can like nothing that is not *modern*, and a pedant nothing that is not Greek.

What I have done is ſubmitted to the publick, from whoſe opinions I am prepared to learn; tho' I fear no judges ſo little as our beſt poets, who are moſt ſenſible of the weight of this taſk. As for the worſt, whatever they ſhall pleaſe to ſay, they may give me ſome concern as they are unhappy men, but none as they are malignant writers. I was guided in this tranſlation by judgments very different from theirs, and by perſons for whom they can have no kindneſs, if an old obſervation be true, that the ſtrongeſt antipathy in the world is that of fools to men of wit. Mr Addiſon was the firſt whoſe advice determined me to undertake this taſk, who was pleaſed to write to me upon that occaſion in ſuch terms, as I cannot repeat without vanity. I was obliged to Sir Richard Steel for a very early recommendation of my undertaking to the publick. Dr Swift promoted my intereſt with that warmth with which he always ſerves his friend. The humanity and frankneſs of Sir Samuel Garth are what I never knew wanting on any occaſion. I muſt alſo acknowledge with infinite pleaſure, the many friendly offices, as well as ſincere criticiſms of Mr Congreve, who had led me the way in tranſlating ſome parts of Homer. I muſt add the names of Mr Rowe and Dr Parnell, though I ſhall take a further opportunity of doing juſtice to the laſt, whoſe good-nature (to give it a great panegyrick) is no leſs extenſive than his learning. The favour of theſe

gentlemen is not entirely undeſerved by one who bears them ſo true an affection. But what can I ſay of the honour ſo many of the *Great* have done me, while the *firſt names* of the age appear as my ſubſcribers, and the moſt diſtinguiſhed patrons and ornaments of learning as my chief encouragers. Among theſe it is a particular pleaſure to me to find, that my higheſt obligations are to ſuch who have done moſt honour to the name of Poet: That his Grace the Duke of Buckingham was not diſpleaſed I ſhould undertake the author to whom he has given (in his excellent *Eſſay*) ſo complete a Praiſe.

Read Homer once, *and you can read no more;*
For all Books elſe appear ſo mean, ſo poor,
Verſe will ſeem Proſe: but ſtill perſiſt to read,
And Homer *will be all the Books you need.*

That the Earl of Halifax was one of the firſt to favour me, of whom it is hard to ſay whether the advancement of the polite arts is more owing to his generoſity or his example. That ſuch a Genius as my Lord Bolingbroke, not more diſtinguiſhed in the great ſcenes of buſineſs, than in all the uſeful and entertaining parts of learning, has not refuſed to be the critick of theſe ſheets, and the patron of their writer. And that the noble author of the Tragedy of *Heroic Love*, has continued

his partiality to me, from my writing Paſtorals, to my attempting the Iliad. I cannot deny myſelf the pride of confeſſing, that I have had the advantage not only of their advice for the conduct in general, but their correction of ſeveral particulars of this tranſlation.

I could ſay a great deal of the pleaſure of being diſtinguiſhed by the Earl of Carnarvon, but it is almoſt abſurd to particularize any one generous action in a perſon, whoſe whole life is a continued ſeries of them. Mr Stanhope, the preſent Secretary of State, will pardon my deſire of having it known that he was pleaſed to promote this affair. The particular zeal of Mr Harcourt (the ſon of the late lord Chancellor) gave me a proof how much I am honoured in a ſhare of his friendſhip. I muſt attribute to the ſame motive that of ſeveral others of my friends, to whom all acknowledgments are rendered unneceſſary by the privileges of a familiar correſpondence: And I am ſatisfy'd I can no way better oblige men of their turn, than by my ſilence.

In ſhort, I have found more patrons than ever Homer wanted. He would have thought himſelf happy to have met the ſame favour at Athens, that has been ſhewn me by its learned rival, the Univerſity of Oxford. And I can hardly envy him thoſe pompous honors he received after death, when I reflect on the enjoyment of ſo many agreeable obligations, and eaſy friendſhips, which make the

ſatisfaction of life. This diſtinction is the more to be acknowledged, as it is ſhewn to one whoſe pen has never gratified the prejudices of particular *parties*, or the vanities of particular *men*. Whatever the ſucceſs may prove, I ſhall never repent of an undertaking, in which I have experienced the candour and friendſhip of ſo many perſons of merit; and in which I hope to paſs ſome of thoſe years of youth that are generally loſt in a circle of follies, after a manner neither wholly unuſeful to others, nor diſagreeable to myſelf.

PREFACE

TO THE

WORKS of SHAKESPEAR.

IT is not my deſign to enter into a criticiſm upon this author; tho' to do it effectually and not ſuperficially, would be the beſt occaſion that any juſt writer could take, to form the judgment and taſte of our nation. For of all Engliſh poets, Shakeſpear muſt be confeſſed to be the faireſt and fulleſt ſubject for criticiſm, and to afford the moſt numerous, as well as moſt conſpicuous inſtances, both of beauties and faults of all ſorts. But this far exceeds the bounds of a Preface, the buſineſs of which is only to give an account of the fate of his works, and the diſadvantages under which they have been tranſmitted to us. We ſhall hereby extenuate many faults which are his, and clear him from the imputation of many which

are not: A deſign, which, though it can be no guide to future criticks to do him juſtice in one way, will at leaſt be ſufficient to prevent their doing him an injuſtice in the other.

I cannot however but mention ſome of his principal and characteriſtic excellencies, for which (notwithſtanding his defects) he is juſtly and univerſally elevated above all other dramatic Writers. Not that this is the proper place of praiſing him, but becauſe I would not omit any occaſion of doing it.

If ever any author deſerved the name of an *Original*, it was Shakeſpear. Homer himſelf drew not his art ſo immediately from the fountains of Nature; it proceeded through Ægyptian ſtrainers and channels, and came to him not without ſome tincture of the learning, or ſome caſt of the models, of thoſe before him. The poetry of Shakeſpear was inſpiration indeed: he is not ſo much an Imitator, as an Inſtrument, of Nature; and 'tis not ſo juſt to ſay that he ſpeaks from her, as that ſhe ſpeaks through him.

His *Characters* are ſo much Nature herſelf, that 'tis a ſort of injury to call them by ſo diſtant a name as copies of her. Thoſe of other Poets have a conſtant reſemblance, which ſhews that they received them from one another, and were but multipliers of the ſame image: each picture like a mock rainbow is but the reflection of a reflection. But every ſingle character in Shakeſpear is as much an individual, as

thoſe in life itſelf: it is as impoſſible to find any two alike; and ſuch as from their relation or affinity in any reſpect appear moſt to be twins, will upon compariſon be found remarkably diſtinct. To this life and variety of character, we muſt add the wonderful preſervation of it: which is ſuch throughout his Plays, that, had all the ſpeeches been printed without the very names of the perſons, I believe one might have applied them with certainty to every ſpeaker.

The *Power* over our *Paſſions* was never poſſeſſed in a more eminent degree, or diſplayed in ſo different inſtances. Yet all along, there is ſeen no labour, no pains to raiſe them; no preparation to guide our gueſs to the effect, or be perceived to lead toward it: But the heart ſwells, and the tears burſt out, juſt at the proper places: We are ſurprized the moment we weep; and yet upon reflection find the paſſion ſo juſt, that we ſhould be ſurprized if we had not wept, and wept at that very moment.

How aſtoniſhing is it again, that the Paſſions directly oppoſite to theſe, Laughter and Spleen, are no leſs at his command! that he is not more a maſter of the *great* than of the *ridiculous* in human nature; of our nobleſt tenderneſſes than of our vaineſt foibles; of our ſtrongeſt emotions than of our idleſt ſenſations!

Nor does he only excel in the Paſſions: in the coolneſs of Reflection and Reaſoning he is full as ad-

mirable. His *Sentiments* are not only in general the moſt pertinent and judicious upon every ſubject; but by a talent very peculiar, ſomething between penetration and felicity, he hits upon that particular point on which the bent of each argument turns, or the force of each motive depends. This is perfectly amazing, from a man of no education or experience in thoſe great and publick ſcenes of life which are uſually the ſubject of his thoughts: So that he ſeems to have known the world by intuition, to have looked thro' human nature at one glance, and to be the only author that gives ground for a very new opinion, That the philoſopher and even the man of the world, may be *born* as well as the poet.

It muſt be owned, that with all theſe great excellencies, he has almoſt as great defects; and that as he has certainly written better, ſo he has perhaps written worſe, than any other. But I think I can in ſome meaſure account for theſe defects, from ſeveral cauſes and accidents; without which it is hard to imagine that ſo large and ſo enlightened a mind could ever have been ſuſceptible of them. That all theſe contingencies ſhould unite to his diſadvantage ſeems to me almoſt as ſingularly unlucky, as that ſo many various (nay contrary) talents ſhould meet in one man, was happy and extraordinary.

It muſt be allowed that Stage-poetry of all other, is more particularly levelled to pleaſe the *populace*, and its ſucceſs more immediately depending upon

the *common ſuffrage*. One cannot therefore wonder, if Shakeſpear, having at firſt appearance no other aim in his writings than to procure a ſubſiſtence, directed his endeavours ſolely to hit the taſte and humour that then prevailed. The audience was generally compoſed of the meaner ſort of people; and therefore the images of life were to be drawn from thoſe of their own rank; accordingly we find, that not our author's only, but almoſt all the old comedies have their ſcene among *Tradeſmen* and *Mechanicks*: And even their hiſtorical plays ſtrictly follow the common *old ſtories* or *vulgar traditions* of that kind of people. In Tragedy, nothing was ſo ſure to *ſurprize* and cauſe *admiration*, as the moſt ſtrange, unexpected, and conſequently moſt unnatural, events and incidents; the moſt exaggerated thoughts; the moſt verboſe and bombaſt expreſſion; the moſt pompous rhymes, and thundering verſification. In Comedy, nothing was ſo ſure to *pleaſe*, as mean buffoonry, vile ribaldry, and unmannerly jeſts of fools and clowns. Yet even in theſe, our author's wit buoys up, and is borne above his ſubject: his genius in thoſe low parts is like ſome prince of a romance in the diſguiſe of a ſhepherd or peaſant; a certain greatneſs and ſpirit now and then break out, which manifeſt his higher extraction and qualities.

It may be added, that not only the common audience had no notion of the rules of writing, but few even of the better ſort piqued themſelves upon

any great degree of knowledge or nicety that way; till Ben Johnſon, geting poſſeſſion of the ſtage, brought critical learning into vogue: And that this was not done without difficulty, may appear from thoſe frequent leſſons (and indeed almoſt declamations) which he was forced to prefix to his firſt plays, and put into the mouths of his actors, the *Grex*, *Chorus*, etc. to remove the prejudices, and inform the judgment of his hearers. 'Till then, our authors had no thoughts of writing on the model of the ancients: their Tragedies were only hiſtories in dialogue; and their comedies followed the thread of any novel as they found it, no leſs implicitly than if it had been true hiſtory.

To judge therefore of Shakeſpear by Ariſtole's rules, is like trying a man by the laws of one country, who acted under thoſe of another. He writ to the *people*; and writ at firſt without patronage from the better ſort, and therefore without aims of pleaſing them: without aſſiſtance or advice from the learned, as without the advantage of education or acquaintance among them: without that knowledge of the beſt models, the ancients, to inſpire him with an emulation of them: in a word, without any views of reputation, and of what poets are pleaſed to call immortality: Some or all of which have encouraged the vanity, or animated the ambition, of other writers.

Yet it muſt be obſerved, that when his performances had merited the protection of his prince, and when the encouragement of the court had ſucceeded to that of the town; the works of his riper years are manifeſtly raiſed above thoſe of his former. The dates of his plays ſufficiently evidence that his productions improved, in proportion to the reſpect he he had for his auditors. And I make no doubt this obſervation would be found true in every inſtance, were but editions extant from which we might learn the exact time when every piece was compoſed, and whether writ for the town, or the court.

Another cauſe (and no leſs ſtrong than the former) may be deduced from our author's being a *player*, and forming himſelf firſt upon the judgments of that body of men whereof he was a member. They have ever had a ſtandard to themſelves, upon other principles than thoſe of Ariſtotle. As they live by the majority, they know no rule but that of pleaſing the preſent humour, and complying with the wit in faſhion; a conſideration which brings all their judgment to a ſhort point. Players are juſt ſuch judges of what is *right*, as taylors are of what is *graceful*. And in this view it will be but fair to allow, that moſt of our Author's faults are leſs to be aſcribed to his wrong judgment as a Poet, than to his right judgment as a Player.

By theſe men it was thought a praiſe to Shakeſpear that he ſcarce ever *blotted a line*. This they

induſtriouſly propagated, as appears from what we are told by Ben Johnſon in his *Diſcoveries*, and from the preface of Heminges and Condell to the firſt folio edition. But in reality (however it has prevailed) there never was a more groundleſs report, to the contrary of which there are more undeniable evidences. As the Comedy of the *Merry Wives of Windſor*, which he entirely new writ; the *Hiſtory of Henry* VI. which was firſt publiſhed under the title of *the Contention of York and Lancaſter*: and that of *Henry* V. extremely improved; that of *Hamlet* enlarged to almoſt as much again as at firſt, and many others. I believe the common opinion of his want of learning proceeded from no better ground. This too might be thought a praiſe by ſome, and to this his errors have as injudiciouſly been aſcribed by others. For 'tis certain, were it true, it could concern but a ſmall part of them; the moſt are ſuch as are not properly defects, but ſuperfœtations; and ariſe not from want of learning or reading, but from want of thinking or judging: or rather (to be more juſt to our Author) from a compliance to thoſe wants in others. As to a wrong choice of the ſubject, a wrong conduct of the incidents, falſe thoughts, forced expreſſions, etc. if theſe are not to be aſcribed to the aforeſaid accidental reaſons, they muſt be charged upon the poet himſelf, and there is no help for it. But I think the two diſadvantages which I have mentioned

(to be obliged to pleaſe the loweſt of people, and to keep the worſt of company) if the conſideration be extended as far as it reaſonably may, will appear ſufficient to miſlead and depreſs the greateſt Genius upon earth. Nay the more modeſty with which ſuch a one is endued, the more he is in danger of ſubmitting and conforming to others, againſt his own better judgment.

But as to his *want of learning*, it may be neceſſary to ſay ſomething more: There is certainly a vaſt difference between *learning* and *languages*. How far he was ignorant of the latter, I cannot determine; but it is plain he had much reading at leaſt; if they will not call it learning. Nor is it any great matter, if a man has knowledge, whether he has it from one language or from another. Nothing is more evident than that he had a taſte of natural philoſophy, mechanicks, ancient and modern hiſtory, poetical learning and mythology: We find him very knowing in the cuſtoms, rites, and manners of antiquity. In *Coriolanus* and *Julius Cæſar*, not only the ſpirit, but manners, of the Romans are exactly drawn; and ſtill a nicer diſtinction is ſhown, between the manners of the Romans in the time of the former, and of the latter. His reading in the ancient hiſtorians is no leſs conſpicuous, in many references to particular paſſages: and the ſpeeches

copied from Plutarch in *Coriolanus* may, I think, as well be made an inſtance of his learning, as thoſe copied from Cicero in *Catiline*, of Ben Johnſon's. The manners of other nations in general, the Egyptians, Venetians, French, etc. are drawn with equal propriety. Whatever object of nature, or branch of ſcience, he either ſpeaks of or deſcribes; it is always with competent, if not extenſive knowledge: his deſcriptions are ſtill exact; all his metaphors appropriated, and remarkably drawn from the true nature and inherent qualities of each ſubject. When he treats of ethic or politic, we may conſtantly obſerve a wonderful juſtneſs of diſtinction, as well as extent of comprehenſion. No one is more a maſter of the poetical ſtory, or has more frequent alluſions to the various parts of it: Mr Waller (who has been celebrated for this laſt particular) has not ſhewn more learning this way than Shakeſpear. We have tranſlations from Ovid publiſhed in his name, among thoſe poems which paſs for his, and for ſome of which we have undoubted authority (being publiſhed by himſelf, and dedicated to his noble patron the Earl of Southampton:) He appears alſo to have been converſant in Plautus, from whom he has taken the plot of one of his plays: he follows the Greek authors, and particularly Dares Phrygius, in another: (altho' I will not pretend to ſay in what language he read them.) The modern Italian writers of novels he was mani-

feſtly acquainted with; and we may conclude him to be no leſs converſant with the antients of his own country, from the uſe he has made of Chaucer in *Troilus and Creſſida* and in the *Two noble Kinſmen*, if that Play be his, as there goes a tradition it was (and indeed it has little reſemblance of Fletcher, and more of our Author than ſome of thoſe which have been received as genuine.)

I am inclined to think this opinion proceeded originally from the zeal of the Partizans of our Author and Ben Johnſon; as they endeavoured to exalt the one at the expence of the other. It is ever the nature of Parties to be in extremes; and nothing is ſo probable, as that becauſe Ben Johnſon had much the more learning, it was ſaid on the one hand that Shakeſpear had none at all; and becauſe Shakeſpear had much the moſt wit and fancy, it was retorted on the other, that Johnſon wanted both. Becauſe Shakeſpear borrowed nothing, it was ſaid that Ben Johnſon borrowed every thing. Becauſe Johnſon did not write extempore, he was reproached with being a year about every piece; and becauſe Shakeſpear wrote with eaſe and rapidity, they cried he never once made a blot. Nay the ſpirit of oppoſition ran ſo high, that whatever thoſe of the one ſide objected to the other, was taken at the rebound, and turned into praiſes; as injudiciouſly as their antagoniſts before had made them objections.

Poets are always afraid of envy; but ſure they have as much reaſon to be afraid of admiration. They are the Scylla and Charybdis of Authors; thoſe who eſcape one, often fall by the other. *Peſſimum genus inimicorum laudantes*, ſays Tacitus: and Virgil deſires to wear a charm againſt thoſe who praiſe a poet without rule or reaſon.

Si ultra placitum laudârit, baccare frontem
Cingito, ne vati noceat.

But however this contention might be carried on by the Partizans on either ſide, I cannot help thinking theſe two great poets were good friends, and lived on amicable terms, and in offices of ſociety with each other. It is an acknowledged fact, that Ben Johnſon was introduced upon the ſtage, and his firſt works encouraged by Shakeſpear. And after his death, that Author writes *To the memory of his beloved Mr* William Shakeſpear, which ſhews as if the friendſhip had continued thro' life. I cannot for my own part find any thing *invidious* or *ſparing* in thoſe verſes, but wonder Mr Dryden was of that opinion. He exalts him not only above all his contemporaries, but above Chaucer and Spenſer, whom he will not allow to be great enough to be ranked with him; and challenges the names of Sophocles, Euripides, and Æſchylus, nay all Greece and Rome at once, to equal him; and

(which is very particular) expreſsly vindicates him from the imputation of wanting *art*, not enduring that all his excellencies ſhould be attributed to *nature*. It is remarkable too, that the praiſe he gives him in his *Diſcoveries* ſeems to proceed from a *perſonal kindneſs*; he tells us that he lov'd the man, as well as honoured his memory; celebrates the honeſty, openneſs, and frankneſs of his temper; and only diſtinguiſhes, as he reaſonably ought, between the real merit of the Author, and the ſilly and derogatory applauſes of the Players. Ben Johnſon might indeed be ſparing in his commendations, (tho' certainly he is not ſo in this inſtance) partly from his own nature, and partly from judgment. For men of judgment think they do any man more ſervice in praiſing him juſtly, than laviſhly. I ſay, I would fain believe they were friends, tho' the violence and ill-breeding of their followers and flatterers were enough to give riſe to the contrary report. I would hope that it may be with *parties*, both in wit and ſtate, as with thoſe monſters deſcribed by the poets; and that their heads at leaſt may have ſomething human, tho' their *bodies* and *tails* are wild beaſts and ſerpents.

As I believe that what I have mentioned gave riſe to the opinion of Shakeſpear's want of learning; ſo what has continued it down to us may have been the many blunders and illiteracies of the firſt publiſhers of his works. In theſe editions their ignorance ſhines

in almoſt every page; nothing is more common than *Actus tertia. Exit Omnes. Enter three witches ſolus.* Their French is as bad as their Latin, both in conſtruction and ſpelling: Their very Welſh is falſe. Nothing is more likely than that thoſe palpable blunders of Hector's quoting Ariſtotle, with others of that groſs kind, ſprung from the ſame root: it not being at all credible that theſe could be the errors of any man who had the leaſt tincture of a ſchool, or the leaſt converſation with ſuch as had. Ben Johnſon (whom they will not think partial to him) allows him at leaſt to have had *ſome* Latin; which is utterly inconſiſtent with miſtakes like theſe. Nay, the conſtant blunders in proper names of perſons and places, are ſuch as muſt have proceeded from a man, who had not ſo much as read any hiſtory, in any language: ſo could not be Shakeſpear's.

I ſhall now lay before the reader ſome of thoſe almoſt innumerable errors, which have riſen from one ſource, the ignorance of the players, both as his actors, and as his editors. When the nature and kinds of theſe are enumerated and conſidered, I dare to ſay, that not Shakeſpear only, but Ariſtotle or Cicero, had their works undergone the ſame fate, might have appeared to want ſenſe as well as learning.

It is not certain that any one of his plays was publiſhed by himſelf. During the time of his employment in the Theatre, ſeveral of his pieces were printed ſeparately in quarto. What makes me think

that moſt of theſe were not publiſhed by him, is the exceſſive careleſſneſs of the preſs: every page is ſo ſcandalouſly falſe ſpelled, and almoſt all the learned or unuſual words ſo intolerably mangled, that it's plain there either was no corrector to the preſs at all, or one totally illiterate. If any were ſuperviſed by himſelf, I ſhould fancy the two parts of *Henry* IV. and *Midſummer-Night's Dream* might have been ſo: becauſe I find no other printed with any exactneſs; and (contrary to the reſt) there is very little variation in all the ſubſequent editions of them. There are extant two prefaces to the firſt quarto edition of *Troilus and Creſſida* in 1609, and to that of *Othello*; by which it appears, that the firſt was publiſhed without his knowledge or conſent, and even before it was acted, ſo late as ſeven or eight years before he died; and that the latter was not printed till after his death. The whole number of genuine plays which we have been able to find printed in his life-time, amounts but to eleven. And of ſome of theſe, we meet with two or more editions by different printers, each of which has whole heaps of traſh different from the other: which I ſhould fancy was occaſioned by their being taken from different copies, belonging to different Playhouſes.

The folio edition (in which all the plays we now receive as his, were firſt collected) was publiſhed by two Players, Heminges and Condell, in 1623, ſeven years after his deceaſe. They declare, that all the

other editions were ſtolen and ſurreptitious, and affirm theirs to be purged from the errors of the former. This is true as to the literal errors, and no other; for in all reſpects elſe it is far worſe than the quarto's.

Firſt, becauſe the additions of trifling and bombaſt paſſages are in this edition far more numerous. For whatever had been added, ſince thoſe quarto's by the actors, or had ſtolen from their mouths into the written parts, were from thence conveyed into the printed text, and all ſtand charged upon the Author. He himſelf complained of this uſage in *Hamlet*, where he wiſhes that *thoſe who play the Clowns would ſpeak no more than is ſet down for them.* (Act iii. Sc. iv.) But as a proof that he could not eſcape it, in the old editions of *Romeo and Juliet* there is no hint of a great number of the mean conceits and ribaldries now to be found there. In others, the low ſcenes of Mobs, Plebeians and Clowns, are vaſtly ſhorter than at preſent: And I have ſeen one in particular (which ſeems to have belonged to the playhouſe, by having the parts divided with lines, and the Actors names in the margin) where ſeveral of thoſe very paſſages were added in a written hand, which are ſince to be found in the folio.

In the next place, a number of beautiful paſſages which are extant in the firſt ſingle editions, are omitted in this: as it ſeems without any other reaſon, than their willingneſs to ſhorten ſome ſcenes: Theſe men

(as it was ſaid of Procruſtes) either lopping, or ſtretching an Author, to make him juſt fit for their ſtage.

This edition is ſaid to be printed from the *original copies*. I believe they meant thoſe which had lain ever ſince the author's days in the play-houſe, and had from time to time been cut, or added to, arbitrarily. It appears that this edition, as well as the quarto's, was printed (at leaſt partly) from no better copies than the *prompter's book*, or *piece-meal parts* written out for the uſe of the actors: For in ſome places their very [a] names are through careleſſneſs ſet down inſtead of the *perſonæ dramatis*: And in others the notes of direction to the *property-men* for their *moveables*, and to the *players* for their *entries*, are inſerted into the text, thro' the ignorance of the tranſcribers.

The Plays not having been before ſo much as diſtinguiſhed by *acts* and *ſcenes*, they are in this edition divided according as they played them: often where there is no pauſe in the action, or where they thought fit to make a breach in it, for the ſake of muſick, maſques, or monſters.

a *Much ado about Nothing*, Act ii. Enter Prince Leonato, Claudio, and *Jack Wilſon*, inſtead of Balthaſar. And in Act iv. *Cowley*, and *Kemp*, conſtantly thro' a whole ſcene.

Edit. Fol. of 1623, and 1632.

Sometimes the ſcenes are tranſpoſed and ſhuffled backward and forward; a thing which could no otherwiſe happen, but by their being taken from ſeparate and piece-meal written parts.

Many verſes are omitted entirely, and others tranſpoſed; from whence invincible obſcurities have ariſen, paſt the gueſs of any commentator to clear up, but juſt where the accidental glimpſe of an old edition enlightens us.

Some characters were confounded and mix'd, or two put into one, for want of a competent number of actors. Thus in the quarto edition of *Midſummer Night's Dream*, Act v. Shakeſpear introduces a kind of Maſter of the revels called Philoſtrate; all whoſe part is given to another character (that of Egeus) in the ſubſequent editions: So alſo in *Hamlet* and *King Lear*. This too makes it probable, that the prompter's books were what they called the original copies.

From liberties of this kind, many ſpeeches alſo were put into the mouths of wrong perſons, where the Author now ſeems chargeable with making them ſpeak out of character: Or ſometimes perhaps for no better reaſon, than that a governing player, to have the mouthing of ſome favourite ſpeech himſelf, would ſnatch it from the unworthy lips of an underling.

Proſe from verſe they did not know, and they accordingly printed one for the other throughout the volume.

Having been forced to ſay ſo much of the players, I think I ought in juſtice to remark, that the judgment, as well as condition, of that claſs of people was then far inferior to what it is in our days. As then the beſt playhouſes were inns and taverns (the Globe, the Hope, the Red Bull, the Fortune, etc.) ſo the top of the profeſſion were then meer players, not gentlemen of the ſtage: They were led into the buttery by the ſteward, not placed at the lord's table, or lady's toilette: and conſequently were entirely deprived of thoſe advantages they now enjoy, in the familiar converſation of our nobility, and an intimacy (not to ſay dearneſs) with people of the firſt condition.

From what has been ſaid, there can be no queſtion but had Shakeſpear publiſhed his works himſelf (eſpecially in his latter time, and after his retreat from the ſtage) we ſhould not only be certain which are genuine; but ſhould find in thoſe that are, the errors leſſened by ſome thouſands. If I may judge from all the diſtinguiſhing marks of his ſtyle, and his manner of thinking and writing, I make no doubt to declare that thoſe wretched plays, *Pericles*, *Locrine*, *Sir John Oldcaſtle*, *Yorkſhire Tragedy*, *Lord Cromwell*, *The Puritan*, and *London Prodigal*, cannot be admitted as his. And I ſhould conjecture of ſome of the others (particularly *Love's Labour's Loſt*, *The Winter's Tale*, and *Titus Andronicus*) that only ſome characters, ſingle ſcenes, or perhaps a few particular paſſages,

were of his hand. It is very probable, what occaſioned ſome plays to be ſuppoſed Shakeſpear's was only this; that they were pieces produced by unknown authors, or fitted up for the theatre while it was under his adminiſtration: and no owner claiming them, they were adjudged to him, as they give ſtrays to the Lord of the manor: a miſtake which (one may alſo obſerve) it was not for the intereſt of the houſe to remove. Yet the players themſelves, Heminges and Condell, afterwards did Shakeſpear the juſtice to reject thoſe eight plays in their edition; though they were then printed in his name, in every body's hands, and acted with ſome applauſe; (as we learn from what Ben Johnſon ſays of *Pericles* in his Ode on the *New-Inn*.) That *Titus Andronicus* is one of this claſs I am the rather induced to believe, by finding the ſame Author openly expreſs his contempt of it in the *Induction* to *Bartholomew-Fair*, in the year 1614, when Shakeſpear was yet living. And there is no better authority for theſe latter ſort, than for the former, which were equally publiſhed in his lifetime.

If we give into this opinion, how many low and vicious parts and paſſages might no longer reflect upon this great genius, but appear unworthily charged upon him? And even in thoſe which are really his, how many faults may have been unjuſtly laid to his account from arbitrary additions, expunctions, tranſpoſitions of ſcenes and lines, confuſion of characters

and perſons, wrong application of ſpeeches, corruptions of innumerable paſſages by the ignorance, and wrong corrections of them again by the impertinence, of his firſt editors? From one or other of theſe conſiderations, I am verily perſuaded, that the greateſt and the groſſeſt part of what are thought his errors would vaniſh, and leave his character in a light very different from that diſadvantageous one, in which it now appears to us.

This is the ſtate in which Shakeſpear's writings lie at preſent; for, ſince the above-mentioned folio edition, all the reſt have implicitly followed it, without having recourſe to any of the former, or ever making the compariſon between them. It is impoſſible to repair the injuries already done him; too much time has elapſed, and the materials are too few. In what I have done I have rather given a proof of my willingneſs and deſire, than of my ability, to do him juſtice. I have diſcharged the dull duty of an Editor, to my beſt judgment, with more labour than I expect thanks, with a religious abhorrence of all innovation, and without any indulgence to my private ſenſe or conjecture. The method taken in this edition will ſhew itſelf. The various readings are fairly put in the margin, ſo that every one may compare them; and thoſe I have preferred into the text are conſtantly *ex fide codicum*, upon authority. The alterations or additions which Shakeſpear himſelf made, are taken notice of as they occur. Some ſuſpected

paſſages which are exceſſively bad (and which ſeem interpolations by being ſo inſerted that one can intirely omit them without any chaſm, or deficience in the context) are degraded to the bottom of the page; with an aſteriſk referring to the places of their inſertion. The ſcenes are marked ſo diſtinctly that every removal of place is ſpecify'd; which is more neceſſary in this Author than any other, ſince he ſhifts them more frequently: and ſometimes without attending to this particular, the reader would have met with obſcurities. The more obſolete or unuſual words are explained. Some of the moſt ſhining paſſages are diſtinguiſhed by comma's in the margin; and where the beauty lay not in particulars but in the whole, a ſtar is prefixed to the ſcene. This ſeems to me a ſhorter and leſs oſtentatious method of performing the better half of Criticiſm (namely the pointing out an Author's excellencies) than to fill a whole paper with citations of fine paſſages, with *general applauſes*, or *empty exclamations* at the tail of them. There is alſo ſubjoined a catalogue of thoſe firſt editions by which the greater part of the various readings and of the corrected paſſages are authoriſed (moſt of which are ſuch as carry their own evidence along with them.) Theſe editions now hold the place of originals, and are the only materials left to repair the deficiencies or reſtore the corrupted ſenſe of the author: I can only wiſh that a greater number of them (if a greater were ever publiſhed) may yet be found, by a ſearch

more ſucceſsful than mine, for the better accompliſhment of this end.

I will conclude by ſaying of Shakeſpear, that with all his faults, and with all the irregularity of his *drama*, one may look upon his works, in compariſon of thoſe that are more finiſhed and regular, as upon an ancient majeſtic piece of Gothic architecture, compared with a neat modern building: The latter is more elegant and glaring, but the former is more ſtrong and more ſolemn. It muſt be allowed, that in one of theſe there are materials enough to make many of the other. It has much the greater variety, and much the nobler apartments; tho' we are often conducted to them by dark, odd, and uncouth paſſages. Nor does the whole fail to ſtrike us with greater reverence, tho' many of the parts are childiſh, ill-placed, and unequal to its grandeur.

The End of the FOURTH VOLUME.

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